JOHN WOODHOUSE COLL. SALE. JAN. 22 - FEB. 21, 1801

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A

CATALOGUE

OF THE

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OF

ANTIENT AND MODERN PRINTS,

THE PROPERTY OF

JOHN WOODHOUSE, Esq.

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ALBERT DURER, LUCAS VAN LEYDEN,

AND OTHER ANTIENT MASTERS.

THE DUTCH SCHOOL COMPRISES NEARLY THE WORKS OF

REMBRANDT, || JORDAENS, || BERGHEM, || HOLLAR,
RUBENS, || VANDYKE, || The VISSCHERS, || &c. &c.

AND NEARLY THE ENTIRE WORKS OF THE ENGLISH SCHOOL—VIZ.

BARTOLLOZZI, || EARLOM, AND
WOOLLETT, || SIR ROBERT STRANGE.

PROOF IMPRESSIONS;

WHICH WILL BE SOLD BY AUCTION,

BY MR. CHRISTIE,

AT HIS GREAT ROOM, PALL-MALL,

On *THURSDAY, the 22d of JANUARY,* 1801,

AND FOLLOWING DAYS, AT TWELVE O'CLOCK,

To be viewed two Days preceding the Sale,
When descriptive CATALOGUES may be had at the ROOMS.

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ADVERTISEMENT.

THE amateurs of the fine arts will find, in this collection, the choiceſt works of each maſter, ſelected, by Mr. Woodhouſe, with the greateſt taſte, from the cabinets of Gulſton, Blackburn, Earl of Bute, Bernard, Rogers, Marquis Donegal, and Daulby, with large additions from the continent.

CONDITIONS OF SALE.

I. THE higheſt bidder to be the buyer; and if any diſpute ariſe between two or more bidders, the lot ſo diſputed ſhall be immediately put up again, and re-ſold.

II. No perſon to advance leſs than 1s. above five pounds, 2s. 6d. and ſo in proportion.

III. The purchaſers to give in their names and places of abode, and to pay down 5s. in the pound in part of the purchaſe-money; in default of which, the lot or lots ſo purchaſed to be immediately put up again, and re-ſold.

IV. The lots to be taken away, with all faults, at the buyer's expenſe, within three days after the concluſion of the ſale; and the remainder of the purchaſe-money to be abſolutely paid on or before delivery.

V. Upon failure of complying with the above conditions, the money depoſited in part of payment ſhall be forfeited; and all lots uncleared within the time aforeſaid, ſhall be re-ſold by public or private ſale, and the deficiency (if any) attending ſuch re-ſale ſhall be made good by the defaulters at this ſale.

First Day's Sale.

FRENCH SCHOOL.

PORTRAITS.

NANTEUIL, EDELINCK, AND DREVET.

£1 2

-13- 1 TWO—J. B. Steenbergen, the advocate of Holland, and Pomponius de Bellievre, *both fine* Smith

16- 2 Three—Marquis de St. Briſſon, &c. *fine* Wilkinson

7- 3 Three—Jean François Sarrafin, conſeiller ordinaire du roy, and two others, *fine* do

1-17- 4 Three—François Tortibat, madame Helyot, &c. by Edelinck, *fine* Smith

1-1 5 Two—François Beauvau and Charles Gaſpard, by Drevet, *extremely fine* Wilkin

1-2 6 One—Duc de Villars, by Drevet, *fine*

1-1- 7 One—Nathaniel Dilgerus, by Edelinck, *extremely fine* Manson

-10- 8 Two—Martin Vanden Bougart, &c. by Edelinck, *extremely fine*

1-16- 9 One—Cardinal Polignac before the Croſs, *brilliant proof, rare*

1-13- 10 One—Biſhop Boſſuet, by Drevet, *extremely fine*

1-6 11 One—Fenelon, *a proof, extremely fine*

-10-6 12 One—Moliere, *the beſt likeneſs*, by Beauvarlet, *a proof, extremely fine* Colnaghi

HISTORICAL.

11- 13 Three—From Pouſſin, *one a proof, extremely fine*

17- 14 Two—From Ditto, *fine* Colnaghi

15-6 Carried over

£15-0-6 LOT Brought over

5-15 Two—From Pouſſin, *fine and rare*
1-7-16 One—From Ditto, *before the drapery on the boy, fine*
10-6 17 Two—From Ditto, *fine and rare*
15-18 Two—By Audran, *fine*
-15-19 One—From Raphael, *fine*
13-20 Two—From Ditto, *one a proof, very fine*
1-7-21 One—By Pitau, *fine* Colin
-13-22 One—By Van Schuppen, *extremely fine*
16-23 Two—From Albano, *very fine*
-13-24 Two—By Peter de Jode, *with a variation in the man's cap* Smith
17-25 Two—From Albanus, *fine*
13-26 Two—By Morin, *fine* Colin
14-27 One—From Raphael, by Poilly, *extremely fine* Smith
1-28 One—From Raphael, *a brilliant proof* Mott
1-4-29 One—The marriage of St. Catherine, by Poilly, *a moſt beautiful proof* Smith
2-7-30 One—La Couſeuſe, from Guido, by Edelinck, *fine* Mott
-13-31 One—St. John, from Le Brun, *fine*
1-2-32 One—From Raphael, *fine and rare*
1--33 One—From Raphael, by Raymond, *a brilliant proof*
1 2 34 One—By Charles Gregari, after Raphael, *a moſt beautiful proof*
5-15-6 35 One—The Nativity, by Poilly, after Guido, before the angels, *extremely rare* Thane
12-36 Two—Holy Families, from Stella, *fine*
10-37 One—From Le Brun, *fine*
9-38 Two—From Ciro Ferri
1-11-6 39 One—From Raphael, the ſilence before the croſs ſtrokes, by Poilly, *fine* Colin
14-40 One—By Poilly, from Pouſſin, *a proof, very fine*
17-41 One—From Stella, by Poilly, *a proof, uncommonly fine.*
18-42 One—The holy family with angels, from Albano, *a moſt brilliant proof* Mollen
1-15-43 One—The woman of Samaria, by Baudet, *a proof, remarkably fine* Mott
1-8-44 One—From Raphael, by Chereau, *a brilliant proof* 80
2--45 One—The ſilence, after Raphael, by Heinzelman, *extra fine*
11-46 One—Virgin and child, by G. Chaſteau, *a fine proof, rare*

£51-8-- Carried over

LOT

47 One—The holy family with St. John, from Raphael, by Poilly, *extremely fine* Smith

48 Two—Holy families, from Guido and Carracci, by Poilly, *very fine* Mold

49 One—Virgin and child, from Raphael, by Van Schuppen, *before the arms, very fine and rare* do

50 One—The same print, *with the arms, fine* Colw

51 Three—From Raphael

52 Four—From Ditto, by Drevet, &c.

53 Two—From Stella and Carracci, by Poilly, *very fine* Mold

54 Two—From Vanloo, by Mechel

55 Two—From Gasper Poussin, by Hackert

56 Two—Landscapes, by Daudel, *with variations*

57 One—Indians lamenting the loss of their child, by Ingouf, BEAUTIFULL PROOF, *and very rare* Thane

58 One—St. Bruno, by Poilly, *a brilliant proof*

59 One—Venus caressing Cupid, by Porporati, *a fine proof*

60 One—From Pompeo Battoni, by Mark, *a fine proof*

61 One—The adoration of the shepherds, from Mignard, by Poilly, *a proof, remarkably fine*

62 One—From Raphael, by Vitali, *a fine proof* Mol

63 One—From Anibal Caracci, by Bouvilliard, *a fine proof*

64 Two—By Massard and Porporati, *fine proofs*

65 One—Adam and Eve lamenting the death of Abel, by Porporati, *a fine proof*

66 One—Le repos, by Bervic

67 One—From Raphael, by Edelinck, *before the arms, extremely fine*

68 One—The celebrated Magdalen, by Edelinck, *a most beautiful proof, extremely scarce*

69 One—The same, *before the border, very fine and scarce* Colw

70 One—St. Genevieve, by Balechou, *a brilliant and curious proof, before the plate was cleaned at the bottom, remarkably rare* Mold

71 One—The storm, by Balechou, *a proof, before the lines, extremely fine*

72 One—The same, *with the lines, very fine*

73 One—The calm, by Ditto, *remarkably fine*

£ 2 0
114 1 6 Cadwa

£ 114. 9. LOT Brot over

1 - 8 - 74 Two—Le fanal exhauſſe, from Vernet, by Byrne, *a proof*, and one from Ditto, by Charpentier

6 . 16 . 6 75 One—The grey-headed man, by Ant. Maſſon, *a moſt beautiful proof* Wilkinson

1 . 10 . 6 76 One—The holy family, from Mignard, by Ant. Maſſon, *very fine and rare* G. M

4 . 10 - 77 One—Chriſt and his diſciples at Emmaus, *commonly called*, the table-cloth, by Ant. Maſſon, *extremely fine* G M

1 . 12 - 78 One—The ſame print, *fine* Steward

3 . 8 - 79 One—Marſhall Harcourt, from Mignard, by Ant. Maſſon, *uncommon fine* G M

16 - 80 One—The dauphin and his ſiſter, by Maurice, *fine* G M

1 . 11 . 6 81 Four—From Terburg, &c. by Romanet, *proofs* Steward

1 . 10 - 82 One—From Greuſe, *a proof*

1 . 4 - 83 One—From Ditto, *a proof*

1 . 4 - 84 One—From Ditto, *a proof*

2 . 6 - 85 One—From Ditto, *a proof* Lord Wh

4 6 - 86 One—From Ditto, *a proof* Do - Do

11 - 87 One—The head of Chriſt, by Mellan, *fine*

2 . 2 - 88 One—ST. PIERRE NOLASQUE, by Ditto, *fine, the rareſt print of the maſter*

1 . 5 - 89 Two—The annunciation, after Dominichino, and St. Cecilia, after Mignard, by Duflos Sh -

2 . 2 . 90 Three—The Nativity, from Corregio, by Surugue, and two others

WILLE's WORKS

1 . 10 - 91 One—Portrait of Wille, PROOF, *very beautiful* Howe

2 . 2 - 92 One—Fred. King of Pruſſia, PROOF, *rare*

14 93 One—Les ſoins materneles, PROOF, *fine*

1 . 11 6 94 One—Girl with a bird, PROOF, *fine, from the collection of Mr. Woollett* Steward

4 . 0 - 95 One—Sarah preſenting Agar to Abraham, *before the arms, very fine and rare, proof* Lord Wh

4 . 0 96 One—The ſame ſubject, *with the arms, alſo extremely fine, proof*

3 . 4 97 One—Les bons amis, after Oſtade, *extremely ſcarce*

£170 - 1 . 6 Cardovera

LOT			
98	One—L'inſtruction paternelle, BEAUTIFUL PROOF, *and extremely rare*		G M
99	One—The ſame ſubject, *with the letters, fine*		Hunt
100	One—Le jeune jouer d'inſtrument, *proof, rare and beautiful*		Steward
101	Two—Sapeur du garde, and companion, PROOFS, *very fine*		Steward
102	One—The old woman reading, PROOF, *fine and very rare*		G M
103	One—Les muſiciens ambulans, *a moſt brilliant* PROOF, *very rare*		Thane
104	One—The ſame ſubject, *with the letters, firſt impreſſion. before the é was added to the word electoral. This was preſented to Mr. Woollett by Mr. Wille*		Steward
105	One—The pancake-woman, BEAUTIFUL PROOF, *very rare*		Hunt
106	One—Same ſubject, *with the letters, fine*		Steward
107	One—La gazetterrére Hollandoiſe, PROOF		Nix
108	One—Boy blowing bubbles, PROOF, *rare and fine*		Burton
109	One—Repos de la vierge, PROOF, *very fine*		Evans W
110	One—Le petite cuiſiniere, after Dow, PROOF, *extremely fine*		Steward
111	One—Le concert de famille, *fine*		Burton
112	Two—Les bons amis, and l'obſervateur diſtrait. *The laſt impreſſion was preſented to Mr. Woollett by Mr. Wille*		Steward
113	One—A lady's chamber, A PROOF.		

END OF THE FIRST DAY's SALE. £219. 9.

Second Day's Sale.

DUTCH SCHOOL.

£	s	d			
	13	1	1	SIXTEEN—Bears, by de Bie	
	12	2	2	Eight—Lions, *fine*	
1	8	—	3	Twelve—Vanden Hecke, *fine old impreſſions*	
1	15		4	Four—Molyn, *ditto, very ſcarce*	
7	7	—	5	Twenty-one—John Wyke, *a complete ſet, very fine*	
1	13	—	6	Four—de Vlëeger, *fine, and very rare*	
	16	—	7	Four—Van Uden, *fine old impreſſions*	
	16	—	8	Five—P. Boel, Nainwinox, *&c.*	
3	3	—	9	Three—De Heuſch, *extremely fine*	
1	15	—	10	Two—Vandermeer, *with ſheep, very ſcarce*	
1	10	—	11	Twelve—Views, *after* Van Goyen, *by* John Viſſcher	
1	8	—	12	Six—Waterloo, *very fine*	
5	7	6	13	Thirteen—Swaneveldt, *views of* Rome, *very fine*	
4	10	—	14	Four—Litto, Cupids and Satyrs, *ditto*	
4	—	—	15	Five—Adrien Van de Velde, three large cows, and one of ſheep, *proofs, very fine*	
4	4	—	16	Ten—Ditto, ſmall cows, *ditto, extremely rare*	
1	17	—	17	One—the large plate of cows, *remarkably fine, and rare*	
3	13	6	18	One—the Inn, *very rare*	
1	11	6	19	Three—John Miel, *very fine*	
1	4	—	20	Three—Jonckheer, dogs, *fine*	
4	4		21	Five—Begeyn, *proofs, very rare, and fine*	
1	8		22	Five—John Both, the five ſenſes, *fine*	
£	55	3	6	Carried over	

2d Day. DUTCH SCHOOL.

LOT

23 Four—Theodore de Maas

24 Thirteen—Du Jardin, *proofs before the numbers, extremely rare, and fine*

25 Eight—John Fyt, of dogs, *most uncommonly fine*

26 Eight—Ditto, *the complete set, very rare*

27 Two—Vandermeer, *fine*

28 Four—Neyts, *very brilliant*

29 Fifteen—Wm. Baur, *beautiful and complete set*

30 Twelve—Stoop, *a small set, most brilliant impressions*

31 Six—Theodorus Roos, *most uncommonly rare and fine*

32 Three—Bouts, and two others

33 Three—Breenberg, *very fine*

34 Nine—Duſart, by and after ditto, *moſtly ſcarce*

35 Twelve—Ditto, *mezzontintos*, by ditto, *rare*

36 Twelve—Ditto, ditto, ſenſes, &c. *ſeven proofs, rare*

37 Nine—Ditto, *moſt beautiful impreſſions*

38 Thirteen—Is. Oſtade, *fine*

39 Thirty-ſix—Bega, *the complete ſet, very fine*

40 Four—Boel, &c.

41 Two—Ditto, after Teniers, *very fine*

42 Six—Teniers, *very fine and ſcarce*

43 Eight—Potter, *proofs, called the Bull-book*

44 Nine—Bloteling, after ditto, *with a variation*

45 One—Potter, a cow's head, *extremly ſcarce*

46 Two—Ditto, ſheep and cows, *before the plates were reduced, uncommonly fine*

47 Five—horſes—*exceedingly ſcarce, and fine beautiful impreſſions*

48 Six—NICOLAS BERCHEM, ſheep, *fine*

49 Eight—Ditto, ditto, *proofs*

50 Five—cows, &c. *one a proof, very fine*

51 Six—ſmall cows, called the Milk-pails, *very fine, and uncommonly ſcarce*

52 Six—The five ſenſes, *one a proof, very fine*

53 One—A man playing on a flute, *very fine*

54 One—A landſcape, with three cows, *fine proof, rare*

3..10..6 Car over

£	s	d	LOT	
183.	19.	6		Brown
2.	11.	6	55	Seven—Oblongs, after ditto, by Visscher, *best address* Wynne
2.	10.	—	56	Four—Ditto, ditto, by John Visscher, *very fine* Thane
3.	6.	—	57	Four—Ditto, ditto, by D. Dankerts, *ditto* Eyre
2.	8.	—	58	Six—Ditto, ditto, by Gronsvet, *ditto* do
2.	12.	6	59	Six—Ditto, ditto, by John Visscher, *proofs, very fine* Wynne
2.	—	—	60	Four—Ditto, ditto, by ditto, *very fine* do
1.	10.	—	61	Four—Ditto, ditto, by C. Visscher Nix
1.	8.	—	62	Four—Ditto, ditto, by Dankerts Wynne
2.	10.	—	63	Four—Four times, ditto, by J. Visscher, *very fine* Stuart
1.	5.	—	64	One—The bird-catchers, *proof, rare* Smith
1.	1.	—	65	Two—Ditto, and stag-hunt, *fine* Watson
1.	10.	—	66	Four—The times of the day, by Dankerts, *extremely fine* Stuart
1.	16.	—	67	Five—Animals, by John Visscher, diversa animalia, three proofs, with a variation, *most uncommonly fine and rare* do
3.	0.	—	68	One—The man with a naked back, by J. Visscher, *a brilliant proof* Phillips
3.	3.	—	69	Two—The goat-milker, and companion, by John de Visscher, *very fine* Molteno
1.	15.	—	70	Two—The bag-piper, and companion, by ditto, *very fine* Stuart
7.	10.	—	71	Two—Capital landscapes, by ditto, from the sale of Marriette, MOST SUPERB Thane
7.	7.	—	72	One—The BALL, by J. de Visscher, *most beautiful proof* Stuart
10.	—	—	73	Three—After Berchem, one a proof Barton
15.	—	—	74	Two—Ditto, by Major, &c. *very fine* Stuart
10.	—	—	75	Two—Ditto, by Le Bas, *ditto* do
15.	—	—	76	Two—Ditto, by ditto, &c. *ditto* do

CORNELIUS DE VISSCHER.

1.	11.	6	77	Two—The angel ordering Abraham to quit his country, and companion, after Bassano Molteno
1.	10.	—	78	Two—Susannah and the Elders, after Guido, dead Christ, after Tintoret Smith
1.	—	—	79	The resurrection of Christ, after P. Veronese, and the four Evangelists, *fine* Col
1.	8.	—	80	The repose, oblong, *fine* Nix
	15.	—	81	Madona and child, *proof*

£222.2.— Carried over

2d Day. DUTCH SCHOOL.

LOT		£ s d
82	Pan-cake woman, before the addreſs of Clement de Jonghe, *very fine*	22. 2 —
83	Strolling muſicians, after Oſtade, *very fine*	6 10 —
84	Rat-catcher, *a proof, very fine*	5 — —
85	Gipſy family, *fine*	1 1 —
86	The Kiln, and robbery in the cave, *very fine*	1. 10
87	Convoy attacked, *ditto*	1. 10 —
88	The robbery by moon-light, *ditto*	1. 1 —
89	The young peaſants, *ditto*	1. 4 —
90	A tabagie of ſix men, called the Skaters, A VERY FINE PROOF	3. 10 —
91	A ditto of two men and a woman, *very fine*	15
92	A ditto, after Brower, called the Fidler, PROOF	6. 10
93	A ditto, ditto, of five men, and two more	2. 12
94	The country ſurgeon, after Brower, *fine proof*	1. 16
95	The Antiquary, ſuppoſed after Corregio, *extremely fine*	1. 5
96	The card-players near a kiln, after de Laer, *very fine, and one of the rareſt prints of this great maſter*	2. 0
97	The ſtable, after Peter de Laer, *fine*	1. 7 —
98	Boy and girl with a rat-trap, *proof, extremely fine*	4. 4 —
99	Woman and boy, with a lighted candle and panier, after Rubens, *very fine, before the name of C. Viſſcher*	2. 2 —
100	The cat, *very fine*	3. 5 —
101	Cornelius Viſſcher, by B. Audran, and the palm-tree	16
102	CORNELIUS VISSCHER, 1649, *extremely rare*	1. 5
103	Ditto, 1651, *fine, and very rare*	1. 13
104	Gellius de Bouma, *firſt impreſſion, before the date*	2. 0
105	William de Ryck, the oculiſt, *on vellum, very fine and rare*	4. 4 —
106	Pope Alexander VII. and Joannes Wachtelaer, *remarkably fine*	1. 6 —
107	VONDELL, the celebrated Dutch poet, FIRST FROOF, *with the fawn, or flute-player, and before the figures on the map that hangs on the wall, or the town on fire,* EXTREMELY RARE	11. 5 —
108	DITTO, *with the letters—the ordinary impreſſion, but very fine*	2 —
109	Two—COPPENOL, the writing-maſter, PROOF AND LETTERS, *very fine and rare*	4. 5 —
110	Petrus Scriverius, *very fine*	17 —

Carried over £303. 12 —

LOT

111 Jo. de Paep, with a view of the Exchange of Amſterdam, *fine and rare*

112 Robertus Junius, *very fine*

113 Three—Domicella M. Moonſia, Valdeſius, and Douſa, ALL FINE

114 Four portraits of kings, Charles V. and Phillip II. III. IV. Counts of Flanders

115 Two—Man with a high-crowned hat, *a proof, very rare*, and a portrait with a ſtriped handkerchief, C. de Viſſcher, *ad vivum* I. de Viſſcher *ſculp.*

116 Four—The large heads, after Titian—*cab. de Reynſt*

117 Two—John de Witt, and P. Proelius, *fine*

118 The prodigal's feaſt, J. de Viſcher, *fine*

119 Three—After Oſtade, by ditto, *moſt uncommonly fine*

120 THE BACK-GAMMON PLAYERS, after Oſtade, by J. deViſſcher, PROOF, *extremely fine and rare*

£326..8..6

END OF THE SECOND DAY's SALE. £ s d 326..8..6

Third Day's Sale.

REMBRANDT VAN RYN.

☞ *The Numbers are by Mr. Daulby's Catalogue.*

LOT—DAULBY.

1— 7—TWO—Young man, reſembling Rembrandt, *rare*

21—A buſt, very much reſembling Rembrandt

2—27—The portrait of Rembrandt, *drawing.*

3—28—A portrait of Rembrandt, *in an oval, very ſcarce*

4—28—Ditto, *the angles are cleared away*

5—30—Abraham entertaining the three angels, *very fine, with the burr, on India paper*

6—32—Abraham with his ſon Iſaac, *on India paper, with the burr, very fine, and copy of the ſame*

7—35—Three—Jacob lamenting the ſuppoſed death of Joſeph, *original, reverſe, and copy, one of the beſt performances of this maſter, very brilliant*

8—37—Joſeph telling his dream to his brethren, in the preſence of his father and mother, *firſt impreſſion, very fine*

9—39—Haman and Mordecai, *this is eſteemed one of the moſt beautiful prints of this maſter, extra fine*

Carr. over

£ s d
LOT—DAULBY

10—43—The angel appearing to the shepherds, *very fine, presque unique*

11—51—The presentation with the angel, *fine*

12—52—The little flight into Egypt, *and the reverse, very scarce, and extra fine*

13—54—The flight to Egypt, *with variations*

55—The return from Egypt, *fine, with the burr, scarce*

14—56—The flight into Egypt, in the stile of Elsheimer, *on India paper, the first impression, extremely rare*

15—66—Little la Tombe, *very fine*

16—67—The tribute to Cæsar, *a most beautiful little piece, and this impression, which is the first, is extraordinary piquant*

17—69—Jesus Christ driving the money-changers out of the temple, *first impression, very fine*

18—69—Ditto, *second impression, on India paper, fine*

19—70—The prodigal son, *a piece well designed and executed, very brilliant*

20—71—Two—Jesus and the Samaritan woman at the well, *on India fine impression, with variations*

72—The same subject, *an upright, fine*

21—73—Small resurrection of Lazarus. *This piece is well designed in a picturesque stile, a fine impression, on India paper*

22—75—THE HUNDRED GUILDER PIECE. THIS IMPRESSION, ON INDIA PAPER, WITH THE BURR, IS ACKNOWLEDGED, BY THE GREATEST CONNOISSEURS IN THIS KINGDOM, TO BE THE MOST BRILLIANT EXTANT.

23—75—Ditto, *restored plate, by Capt. Baillie, likewise on India paper, and very fine*

24—76—Jesus Christ healing the sick

25—77—The good Samaritan, *the first impression, with the white tail, most beautifully finished, with a light point, and fine hand, very fine and rare*

26—78—Two—Our Lord in the garden of olives, *one with the burr, uncommonly brilliant, the other, on India paper, very fine*

95 13 — Carried over

LOT—DAULBY.

27—79—Our Lord before Pilate, *second impression, on India paper, fine and scarce* Carew

28—79—Same subject, *third impression, with the mask, extremely rare, from the collection of the Burgo-master, Six* Nix

29—82—The little crucifixion, *from the collection of Houbraken* Smith

30—84—THE DESCENT FROM THE CROSS.—THIS PRINT IS BEAUTIFULLY EXECUTED, THE COMPOSITION IS GRAND, AND THE HEAD FULL OF CHARACTER. FIRST AND MOST BRILLIANT IMPRESSION. Nix

N. B. The print, in this state, was not in Barnard's nor Rogers's collections.

31—85—Two—The descent from the cross, a Sketch, *fine*

86—Same subject, a night piece, *very fine* Smith

32—90—Three—Our Lord and his disciples at Emmaus

91—The same subject, the little print, *extraordinary fine, with a reverse, very rare* do

33—94—St. Peter and St. John at the beautiful gate of the temple, *a most brilliant impression, on India paper* Nix

34—97—The death of the virgin. *The composition of this subject is grand, executed in a masterly manner, and produces a fine effect, first impression, very brilliant* Clauson

35—97—Ditto, *second impression, very fine* do

36—98—Three—The martyrdom of St. Stephen, *fine*

100—St. Jerome sitting at the foot of a tree, *original and copy, both fine and scarce* Nix

37—101—St. Jerome kneeling, *arched at the top, fine* Clauson

38—102—St. Jerome sitting before the trunk of an old tree, *remarkably fine* do

39—117—The Rat-killer, *a most beautiful impression* Nix do

40—119—The little goldsmith, *fine old impression, on India paper*

41—122—The Jews synagogue. *This piece is very well executed, an uncommonly fine impression* Smith

42—126—The marriage of Jason and Creusa, *a first impression, without the crown, on India paper, very brilliant* Carew

Cond over

£ s d
153.17 LOT—DAULBY B. over
1.1 43—129—Two—The peasants travelling Clausen
131—The Jew, with the high cap, *very fine*
102 44—132—Four—An old man, with a boy, *very fine, and a reverse of ditto*
139—The Polander Baston
141—An old man seen from behind
1.14 45—152—The Hog, *a remarkable fine impression, from Houbraken's collection, scarce* Clausen
9.10 46—154—The Shell. *This piece is finely executed, and this impression, with the* WHITE GROUND, *may be regarded as presque unique*
4.14.6 47—178—Ledikant, or French bed. *This is the entire plate, and is a very great rarity* Nix
1.1 48—179—The Friar in the Straw, *very scarce* Clausen
2.2 49—180—The Flute-Player, *first impression, before the foliage above the woman's hat was darkened, very scarce*
2.10 50—180—Same subject, *second impression, the foliage darkened, very fine*
1.13 51—182—A man making water, *fine, and scarce*
3 52—183—A woman crouching under a tree, a companion to the last, Clausen *a remarkable fine impression, and is extremely rare*
1.1 53—185—An Academical figure of a man, called (in Holland) the Prodigal Son, *fine impression, scarce*
1.17 54—191—Two—A woman preparing to dress after bathing
192—A woman with her feet in the water, *on India paper, fine* Colin
1.10 55—193—A woman bathing near the foot of a large tree, *extra fine* Clausen
2.18 56—194—The woman with the Arrow, *very scarce*
1.1 57—195—A woman sleeping, a satyr peeping, *scarce*
2.2 58—200—Six's bridge, *very scarce*
1.7 59—201—Two—A view of Omval, *scarce*
202—View of Amsterdam, *ditto*
1.1 60—203—The Sportsman, *fine*

195.5.6 Carried over

LOT—DAULBY.

61—204—THE THREE TREES, *as fine as possible*

62—205—The peasant carrying the milk-pails, *first impression, on India paper, with the burr, very scarce*

63—209—A village near a high-road, arched, *first impression, on India paper, before the cross hatchings, scarce*

64—209—Ditto, *the second impression, very fine*

65—210—A village, with a square tower, arched, *first impression, with the burr*

66—211—A farm-house and barn, *a good subject, well etched*

67—213—A landscape, of an irregular form, *first impression, with the burr, very scarce*

68—215—The landscape, with the tower, *first impression, extremely rare*

69—216—An arched landscape, with cattle, *very fine*

70—217—A large ditto, with a cottage, and a Dutch barn, *fine impression, scarce*

71—218—An arched landscape, with an obelisk, *first impression, with the burr, very scarce*

72—221—An orchard, with a barn, *first impression, large plate, extremely rare*

73—224—A cottage, with white pales, *scarce*

74—225—Two—Rembrandt's father's mill, *scarce*

228—Landscape, with a cow drinking, *fine*

75—237—Two—A man in an arbour

240—Bust of an old man, with a long beard

76—242—An old man, with a large white beard, *fine*

77—243—Portrait of a man, with a short beard, WITH and *without the haud, extremely rare*

78—244—Two—Abraham Vanden Linden, *on India paper, fine*

245—An old man, in a fur-cap, divided in the middle, *fine*

79—246—Janus Sylvius—*fine*

80—248—Two—A young man musing, and reverse

249—Manasseh Ben Israel

81—250—Doctor Faustus

£ 1 LOT—DAULBY B^t over

251 2.7 82—252—Clement de Jonge, *first impression, the upper bar of the chair is left white, extremely rare*

1.7 83—252—Ditto, *second impression, very scarce*

2.10 84—252—Ditto, *third impression, very fine*

5.5 85—253—Abraham France, with the curtain, *on India paper*

3.10 86—253—Ditto, with the chair

5.10 87—254—Ditto, with the figures on the paper, which he holds in his hand. *All these impressions are rare, and fine*

7.7 88—254—Old Haaring, or Haring, the Burgo-master, *beautiful impression, on India paper, with the burr, extremely rare* Sm

6.6 89—255—Young Haaring, *beautiful impression, from Houbraken's collection, scarce* do

4.10 90—256—John Lutma, *first impression, before the window, &c. extremely rare* do

5.5 91—256—Ditto, *second impression, likewise before the window, &c. very fine, and scarce* Colnaghi

2.10 92—256—Ditto, *third impression, on India paper, from the collection of Sir Joshua Reynolds, very fine* Molteno

9.9 93—257—John Asselyn, *first impression, with the easel, extremely rare* Sm

2.10 94—257—Ditto, *second impression, from Houbraken's collection, very fine* Baughton

1.10 95—257—Ditto, *second impression, on India paper, fine*

3.15 96—258—Ephraim Bonus, *beautiful impression, very fine and scarce* Clowes

9.19.6 97—259—Wtenbogardus, the Dutch minister, *a most beautiful and brilliant impression, oval, on a square plate,* PROOF, *before the pillar, arch, verses, or any inscription, presque unique* Smith

1.11.6 98—260—John Cornelius Sylvius, *scarce*

10.10 69—261—THE GOLD-WEIGHER *first impression, with the face blank, extremely rare* Smith

21 100—261—DITTO, *a most beautiful and brilliant impression, and esteemed the finest extant, from the collection of Captain Baillie* do

7.7 101—262—The little Coppenol, with the picture, *the second and rarest impression, generally esteemed the first, from the Earl of Bute's collection* do

370.7 Carried over

3d Day. REMBRANDT'S ETCHINGS.

LOT—DAULBY. *Brown*
102—262—Ditto, without the picture, *very fine*
103—263—The great Coppenol, *remarkably fine*
104—265—THE ADVOCATE TOLLING, A SUPERB IMPRESSION, EXTREMELY RARE, WITH THE COPY *Smith*
145—265—THE BURGO-MASTER SIX, A MOST EXTRAORDINARY IMPRESSION, THE NAME AND AGE OF THE BURGO-MASTER ARE WANTING, AND THE TWO MIDDLE FIGURES IN THE DATE ARE REVERSED, A VERY GREAT RARITY.

END OF THE THIRD DAY'S SALE. £467. 11.

Fourth Day's Sale.

REMBRANDT's ETCHINGS.

LOT—DAULBY.

1—280—TWO—Buſt of a man, ſeen in front, in a cap, *very fine*
283—Buſt of a man, in a fur cap, ſtooping

2—286—Two—An old man, with a large white beard, *fine*
290 An old man, in a rich velvet cap, *extra fine*

3—294—A full-face, laughing, copy and reverſe, *fine, and ſcarce*

4—299—Three—A man, with mouſtaches, in a high cap, ſitting, FIRST *impreſſion, large plate; very rare; and ſecond impreſſion, with a reverſe*

5—303—An old man, ſleeping, *very fine, and ſcarce*

6—304—Two—An old man, with a very large beard, *fine, with the date*
309—A portrait of an officer, *remarkably fine*

7—311—The great Jewiſh bride, *fine*

8—312—Saint Catherine, *remarkably fine*

9—313—Two portraits of old women, *one, firſt impreſſion, very ſcarce, and the other fine*

10—313—Ditto, *ſecond and third impreſſion, very fine*

11—314—A young woman, reading, *very fine, and ſcarce*

12—318—Two—Rembrandt's mother
319—Head of an old woman, etched no lower than the chin, *ſcarce*

Carr. over

LOT—DAULEY.

13—321—Buſt of an old woman, lightly etched } £15.13.6 Rudge
322—An old woman, in a black veil, *ſcarce* } 12 —

14—331—Rembrandt's wife, and five other heads, *fine* 1.19 Coone

15—333—Three heads of women, *ſcarce, and extra fine* 1.6 Smith

16—334—Three heads of women, one a-ſleep 13 Coone

17—335—Two women, in ſeparate beds, and other ſketches. This piece is lightly etched, with great ſpirit. 2.7

DISCIPLES OF REMBRANDT.

FERDINAND BOL.

18 Philoſopher, in contemplation, *proof before the pillar, &c.* 1.7 Rudge

19 Two—Woman ſitting in a room, ſuckling her child, *proof, before the name* } 1.1. Smith
Aſtrologer, with globes, &c. *very fine*

20 Three—Portrait, in a high-crowned hat } 1.4 Steward
Portrait, in a mezetin cap
Portrait of a woman, in an oval, *all fine* 1.6 do

21 Abraham's ſacrifice, *fine*

JOHN LIEVENS.

22 St. Francis, ſitting on a bank, *large plate, fine* 1.4 Colnagh

23 Ditto, *ſmall plate* 14 Steward

24 Two portraits, Jacob Gruter and Lutma 19 Smith

25 Two ditto, Ep. Bonus and Vondell 18 Molteno

26 The raiſing of Lazarus, *fine* 1.19 Smith

27 Ditto, by Louis, *very brilliant* 2.6 do

J. G. VAN VLIET.

28 Three heads, by ditto, after Rembrandt 16 Colnaghi

29 Six—The paſſions, *a compleate ſet, very rare* 2.0 Rudge

30 St. Jerome, at the foot of a tree, *very fine* 2.5 Thane

31 St. Jerome, in the cave, *the chef d'ouvre of this maſter, an impreſſion of the greateſt beauty* 6.10 Colnaghi

32 Lot and his daughters, *extremely fine* 3.3 Clowes

33 Portrait of Rembrandt's mother, reading, *very fine* 2.3 Rudge

Card over 52.5.6

HOLLAR's WORKS.

	LOT	
£ 2 6		Brought over
37 5 6	34	Two—Hollar's portrait, *one a curious proof*
10	35	One—The fun-flower, *a brilliant impreſſion*
2 12 6	36	One—Elias Allen, *rare*
1 6 —	37	One—Nathaniel Nye, *rare and fine*
3 3 —	38	One—Lady Catherine Howard, *extremely ſcarce, and very fine*
2 2 —	39	One—Henry Howard, Earl of Surry, *rare and fine*
1 10 —	40	One—Sir Samuel Morland, *fine and curious*
1 10 6	41	One—Edward Calvert, *fine and rare*
3 — —	42	One—Jacob Stanier, *rare, and uncommonly fine*
3 3 —	43	One—Mary, Queen of Scots, *fine and curious*
3 — —	44	Four—King Henry VIII. Princeſs Maria, Henry Guilford, and Lord Denny, *rare, and very fine*
1 6	45	Two—Wm. Oughtred, and John Price, *very fine*
1 11 6	46	Two—The Earl and Counteſs of Arundell
Mollens 13 —	47	Three—Maximilian, Albert Durer, and Hans Von Zurch
17 —	48	Four—Wm. Burton, John Spotiſwoode, Marc Garrard, and Jacob Franquart, *very fine*
1 1 —	49	Three—Adam Elſheimer, Bonavontur Peters, and Adriaen Van Venne, *extremely fine*
1 10 —	50	Three—William Fenner, Arthur Lake, and Alexander Henderſon, *fine*
2 12 6	51	Three—Brandon, Duke of Suffolk, Lady Butts, and Hans Holbein, *fine*
11 —	52	Six—Willim Laud, Richard Bernard, and four others
2 15 —	53	One—John Price, *extremely fine*
10 —	54	One—Francis Junius, *very fine*
2 5 —	55	Sixteen—Portraits of Ladies, *ſome proofs, uncommonly fine*
2 5 —	56	Three—Maximilian, and two others
1 10 —	57	Five—The ſmall four ſeaſons, and one a reverſe, *brilliant proofs*
1 7 —	58	Four—The large ſeaſons, *uncommonly fine*
1 16 —	59	Four—The ſeaſons, whole-length figures, *brilliant impreſſions*
19 —	60	Two—Of Ladies, with muffs, *rare, and curious*
99 10 —		Carried over

4th Day. SCHOOL OF REMBRANDT. £ s d

LOT			
61	Five—Mary, Queen of Scots, and four from the Arundell collection	Bt. over	99.10. —
62	Twelve—From the Arundell collection, *fine*	Frame D. of Norfolk	— .. 10
63	Three—The blacks-heads, *rare and fine*	Wilkinson	1 . 5 —
64	Six—Ditto, with variations	Hollingsworth	1 . 1 —
65	DEATH'S DANCE, WITH THE BORDERS, *extremely fine*	Smith	1 . 10
66	Two—St. Francis, and a dead Christ, *fine*	Do	4 . 4 —
67	One—The Magdalen, *a brilliant impression*	D. of Norfolk	1 . 15 —
68	Nine—Various subjects, from Elsheimer, *fine and curious*	Do	1 . 8 —
69	Four—From Holbein, *curious*	Nixon	1 . 5 —
70	One—The Hare, from Peter Boel, *uncommonly fine*	Hollingsworth	1 . —
71	Two—The cup, from Andrea Mantenio, *original and copy*	D. of N	2 . 2 —
72	THIRTY-EIGHT—THE SHELLS, REMARKABLY SCARCE AND FINE	Duke of Norfolk	1 . 5 —
	N. B. The Shells are the most *rare* of Hollar's Works.		31 . 10
73	Seven—THE MUFFS, *rare, and fine*	Molteno	3 . —
74	Eight—The *large* flies, *fine and rare*	Nixon	1 . 18
75	Fourteen—The small flies, *ditto*	Molteno	1 . 19
76	Fourteen—Of Animals, with three variations in the title, *extremely fine and curious*	Do	2 . 5
77	Twelve—Of Birds, *brilliant impressions*	Graves	1 . 18
78	Four—The seasons, from Vanden Velde, *remarkably fine, and rare*	Smith	1 . 17
79	Twelve—The months, *scarce and curious*	Smith	2 . 3
80	Eight—Views in London, *four impressions, before the plates were cut, extremely fine*	Do	6 . 10
81	Four—Ditto, small plates, *very fine*	Do	2 . 2
82	Six—Views of London from Islington, taken at the time of the plague, 1665, *remarkably fine*	Do.	3 . 13 6
83	Two—Views of Arundell-House in the Strand, *extremely fine and rare*	Shaw	7 . 17 6
84	One—The Royal-Exchange, *a proof impression, before the head of Sir Thomas Gresham, rare*	Manson	9 . —

Cardrew 192 . 16 —

192.16 — 85 Six—Views of Albury, *remarkably rare and fine* Smith
4.0 0 86 One—The large view of Albury, with the coach, *remarkably rare* Duke of Norfolk
10.10 — 87 Sixteen—Engliſh ſea-ports, *fine and curious* Manson
2.15 — 88 Two—Views of Richmond and Greenwich do
1.11.6 89 One—The Cathedral at Straſburg, *fine* Shaw
1.15 — 90 Eight—Landſcapes, from P. Brill, &c. *fine* Nixon
1.3 — 91 Nine—Ditto, from Artois, *remarkably fine* Smith
2.5 — 92 Two—Ditto, from Brueghel, *extremely fine* do
2.2 — 93 One—Ditto, from ditto, *rare and fine* do
13 — 94 One—Ditto, from Teniers, *ditto* Steward
3.13.6 95 Twelve—Ditto, of ſea-ports, *fine* Hurst
1.4 — 96 Twelve—Views of Straſburg, *fine* Wilkinson
1.12 — 97 Nine—Views of Tangier, *old impreſſions* do
12 — 98 Eight—The ſmall view of London, and ſeven others Manso

ITALIAN SCHOOL.

1.7 — 99 Eight—The ſet of ſmall etchings, Bourgognone, *very fine and rare* Smith
4.4 — 100 Four—The large ſet of ditto do
3.3 — 101 Three—The ſieges, in Sluys, Auden Aerde, and battle of Steenhergam, ſheet prints, *extremely rare* Moltene
2.12.6 102 Two—Villamina, *fine* Nixon
1.10 — 103 One—Diana Moltene
— 15 — 104 One—Dead Chriſt, after Parmegiano, by Eneas Vico, *fine* Nixon
1.10 — 105 One—Ditto, ditto, by Voſterman Smith
1.11.6 106 One—Niobe, after Julio Romano, by Galle, *fine* Moltene
15 — 107 One—The Grimpeurs, after Mich. Angelo, *extremely fine* do
3 — — 108 Two—Franciſco Vanni, *extra fine*
10.6 — 109 LAST JUDGEMENT, BY MARTIN ROTA, MOST UNCOMMONLY FINE AND RARE Moltene
9.15 — 110 Venus and Adonis, by G. Ghiſi, of Mantua, *extra fine* Hollis
1.11.6 111 The judgement of Paris, ditto, *very fine*
1.1 —

£261 — — END OF THE FOURTH DAY's SALE £261 — —

Fifth Day's Sale.

GERMAN SCHOOL.

LOT

17 { 1 FOUR—The paſſion of Chriſt, Albat Glockinthon, ſacrifice to Priapus, and one more, *curious* Columbus.

1-1- 2 Chriſt in the garden, Bar. Schoen, *fine and rare* Smith

1-5- 3 Chriſt entering into Jeruſalem, *curious* Mauer

14- 4 Two—Adoration of the ſhepherds, and the wiſe men's offering, Louis Krug, with reverſes, *rare* do

-8- 5 One—Maths. Zagel, *rare* Smith

1-8- 6 Two—Various, (not in Strutt) *fine, and rare* Aris & the Thane

1-6- 7 Two—The lover in a landſcape, and the martyrdom of St. Catherine, *fine and rare* do

1-2- 8 Two—The lover and his miſtreſs embracing, and one *curious and rare*, 1500 do

19- 9 Two—The decollation of St. John, and a holy family, *very fine, ſcarce* Colin

15- 10 The martyrdom of St. Catherine, *very fine* Mauer

1-18- 11 The Tournament, *extraordinary fine* Hollingsworth

1-17- 12 Two—David Hopfer, one by J. Hopfer, and another by B. Montagna Smith

11- 13 One—Uncommon, a holy family, the impreſſion marked with a caduceus Smith

1-10- 14 Fourteen—Chriſt, the Virgin, and the Apoſtles, by Iſrael Van Meck, *extremely fine and rare* Mauer

5-14- Card over

LOT

11 15 One—*By Israel Van Meck, a Madona in glory, standing on a crescent, surrounded by emblems of the passion, curious and rare*

3 16 Coronation of the Virgin, by Ditto, *ditto*

3 17 Wise men's offering, by Ditto, *ditto*

18 Herod's cruelty, by Ditto, *ditto*

19 Christ scourged, by Ditto, *very fine*

5 20 Marriage of the Virgin, by Ditto, *ditto*

21 Virgin and child, by Ditto, *ditto*

22 Presentation in the temple, by Ditto, *ditto*

23 The large PORTEMENT DE CROIX, by Ditto, *capital, and remarkably rare*

24 Judas returning the thirty pieces of silver, by Ditto, *very fine*

25 Three—A leaf of foliage, with figures; and two subjects of children, by Ditto, *extremely curious*

26 Two—The wise-mens' offering, and the flight into Egypt, by *Martin Schoen, very fine*

27 Two—Virgin and child, and Christ in the manger, by *Ditto, fine*

28 Two—The crucifixion, and Christ in the garden, by *Ditto, curious*

29 CHRIST CARRYING THE CROSS, by *Ditto, remarkably fine*

30 The death of the Virgin, by *Ditto, exceedingly fine*

31 St. George and the Dragon, and an Owl killing a Pigeon, by *Ditto, scarce*

32 Five—F. V. Bockholt, *very rare*

33 Four—St. Sebastian, crucifixion, and two others, by *Wolgemuth, the master of A. Durer, rare*

A. DURER.

34 Three—A. Durer's portrait, by Kellian, and Hondius

35 Four—Albert, archbishop of Mentz, 1519, and 1523; and Blili. Pirkemeyer, 1524; and P. Melancton

36 Erasmus, 1526, *very fine*

37 Two—The nativity, and Joseph at the well, *original and copy*

Card over

LOT

38 Two—A lady on horſeback, with a large feather in her bonnet; and a man with a bird on his ſhoulder.

39 Two—A ſatyr, piping to a naked woman and child, 1505; and a naked man, drawing his bow

40 Two—A madona and child, 1503; another, 1513

41 Two—A madona and child, 1511; and the angels bearing the holy handkerchief, 1513

42 One—The crucifixion, 1508

43 Three—One, madona and child, 1516; and the copy; another madona and child, 1508

44 Five—The apoſtles, upright figures, 1514, 1523, 1526

N. B. No more of this ſet was ever engraved.

45 One—Madona, *with the monkey, no date*

46 Two—Madona and child, 1514; another, with angels crowning, 1518

47 One—Madona, ſuckling the child, in a landſcape; above is the repreſentation of God the Father, 1520

48 Two—One, madona crowned by an angel, 1520; the other, the child a-ſleep, 1520

49 One—A holy family, etched in the manner of Rembrandt, and by ſome eſteemed the work of that maſter, *very fine and rare*

50 Two—Virgin and child, and Joſeph a-ſleep

51 Two—Saint Chriſtopher, both dated 1521

52 Three—Two St. Sebaſtian, *and an emblematical figure of Chriſt ſtanding*

53 Two—*St. George ſtanding, the Dragon at his feet, and Juſtice ſeated on a lion*

54 Two—St George on horſeback, *original and copy*, 1508

55 Two—The ſorcereſs, with little angels; and the little fortune, *no date*

56 Two—*The man on horſeback, galloping, and an enſign*

57 Two—One a converſation, and the egg-merchant, 1512

£ s

59.1 LOT Bower

2.12 58 Two—*The white horse, one under an arch, both dated,* 1505 Smith

1.2 59 Three—A savage mal-treating a woman, the monstrous hog, and a group of hounds, *copied* from the St. Hubert Smith

1.10 60 Two—The group of four naked women, date 1497 on a globe at the top, with the same subject, by Is. Van Meck Colnaghi

1.5 61 Two—The ecce homo; Christ sitting near an arcade, with ruins, Rudge an etching, *very rare;* and a conversation

1.10 62 The entombing of Christ, *dark manner,* 1507

C 2.2 63 Two—Albert's dream, and the scull, 1503

C 3.13.6 64 Sixteen—The passion of Christ, *extremely fine*

C 2.16 65 A woman carried off by a sea-monster

2.15 66 The MELANCOLIA, 1514, *capital* Smith

1.5 67 Two—The SATYR caught in adultery, and the copy Mathew

6.6 68 ST. JEROME in his chamber, 1514 Hollins

2.2 69 The LARGE ST. JEROME *in a landschape* Smith

4.10 70 The LAROE FORTUNE, winged; called by some PANDORA, by others TEMPERANCE, holding a cup

7 71 ST. HUBERT, kneeling Molt

19.18.6 72 ADAM AND EVE, 1504, THE FINEST EXTANT Molt

C 2.15 73 Twelve—The months, *after Wildens, by Hondius*

C 2.2 74 Fifteen—BONORUM ET MALORUM CONSENSIO, scripture subjects, Old Testament, by *Sadelerand Martin de Vos*

3.3 One—Emblem of the state of the Low-Countries, in 1602, by *Saenredam, very fine, and rare* Molt

3 76 Three—Calisto discovered, and two more, by *Saenredam* Colnaghi

LUCAS VAN LEYDEN.

16 77 Nine—His portrait, and eight others, *fine* Manson

15 78 Three—Abraham putting away Hagar, Esau, and St. Christopher, *very fine* Smith

10.6 79 Four—The temporal virtues, *fine*

10.6 80 Three—The cardinal virtues, *ditto*

4.4 81 Fifteen—Christ's passion

15 82 Two—Susannah, and the elders; Abraham, and three angels, *scarce* Molt

135.5 Cardovera

LOT

83 Two—Samson and Dalilah, and the triumph of Mordecai, *very scarce* Smith

84 One—Abraham sending away Hagar, the large print. It is mentioned by Marriette, that he had only a drawing of it, and that it is as scarce as the L'Espiegle, which has sold for fifty ducats Smith

85 Twelve—The labours of Hercules, by *H. S. Beham, very fine*

86 Eighteen—Various, by *Ditto, very fine*

87 Sixteen—By *Ditto*, the liberal arts, &c.

88 Two—Imago Henrici Aldegrever, by Aldegrever, original and copy Shaw

GOLTIUS, BLOEMAERT, MULLER, &c.

689 Three—His portrait, and two others Manson

90 Five—Three portraits, and two of soldiers

91 Three—Holy families Molteno

692 Three—Statues, *fine* Colnaghi

693 One—Faith, Hope, and Charity, *ditto* Molteno

94 Fourteen—The Creed, *extra fine* Greason

695 Two—Dead Christ in the virgin's lap, original and copy Nixon

96 Seven—The planets, complete, *very fine* Smith

97 Twelve—Christ's passion, *ditto* Molteno

98 Six—The master-piece, *very fine* Molteno

99 One—The fool C

100 One—The boy and dog, *uncommonly fine* Molteno

101 One—The large Hercules, *rare* Smith

102 One—The Galatea, after Raphael, *extra fine.* Molteno

AB. BLOEMAERT.

103 Two—Christ appearing to a saint, kneeling, and three more Nixon

104 Two—A holy family, called the Spectacles; and Saint Roch supplicating the virgin Colnaghi

105 Four—Madonas and children, after Titian, &c. Molteno

Carried over

5th Day. GERMAN SCHOOL.

£ s
LOT
209.3.– 105 One—St. Peter raising Tabitha, *a brilliant impression* Moltere
3.12.– 106 One—St. John preaching, by Falck
2.– 107 One—The circumcision, and the crucifixion, by Blondeau
.17.– 108 Two—The circumcision, and the crucifixion, by Blondeau Cole

JOHN MULLER.

18.– 109 Three—Hagar, Reporo, and Mercury, *very fine* Tiziano
2.12.6 110 Two—The shepherds offering, after Spranger, and Bellona, after Ditto, *remarkably fine* Moltere
1.–.– 111 One—St. Sebastian, after *John Ab. Ach, very fine* do
4.18.– 112 One—The wisemens' offering, A PROOF, *very rare*
2.–.– 113 Two—Balshazzar's feast, and wisemens' offering, *very fine* Basi
4.15.– 114 One—The raising of Lazarus, MOST UNCOMMONLY FINE Sau

£ 238.16.

£ s
END OF THE FIFTH DAY's SALE. 238.16

£ s d

First Day's Sale . 219.19.–
Second Day's Sale . 326.8.6
Third Day's Sale . 467.11.–
Fourth Day's Sale . 261.–.–
Fifth Day's Sale . . 238.16.–

Total Amount 1511.4.6

THE ſale of the ſecond part of this collection will commence on the 11th of February, with the works of Rubens, Vandyke, Jordaens, Gerard Seyers, Suyderhoef, Bartolozzi, Woollett, Earlom, Strange, &c. &c.

To be viewed two Days preceding the Sale.

THE file of the second part of this collection will commence on the 11th of February, with the works of Rubens, Vandyke, Jordaens, Gerard Dows, Guydenoek, Berchem, Wouvermans, Ruisdael, &c. &c.

Sixth Day's Sale.

RUBENS's WORKS.

[*The following specimens from this great master are either proofs, touched upon by him, which render them unique, or fine impressions, with the best address, according to Basan's catalogue; and should any prove to be the contrary, (which is not expected,) the money will be returned.*

The Proprietor is induced to make this declaration, to save the Cognoscenti the trouble of refering for the numerous variations.]

1 THE portrait of Rubens, with the hat, by Pontius, *remarkably fine* Nixon

2 Three—Rubens's house, and garden, and part of the Jesuitschurch at Antwerp, *very fine* Smith

SCRIPTURE SUBJECTS—OLD TESTAMENT.

3 The fall of the rebellious angels, by Vorsterman

4 Two—Same subject, by Neef, *called the little fall of the angels*

Lot quitting Sodom, by Vorsterman

5 Two—Lot and his daughters, by Swanenburg, and Job tormented by his wife, &c. by Vorsterman

6 MELCHISEDEC AND ABRAHAM, A PROOF, BY WITDOEC, VERY RARE

7 Same subject, *smaller*, A PROOF, by Ditto, *very fine*

Carried over £12 2

£ s d

12 2 — Bought over

3 — — 8 Abraham offering his son Isaac, by Stock Mollens

1 10 — — 9 THE RECONCILIATION OF JACOB AND ESAU, BY P. DE BAILLIE, A PROOF, BEFORE THE NAME OF R. V. DEN VELDE, EXTREMELY RARE Nix

9 19 6 10 THE BRAZEN SERPENT, BY BOLSWERT, CAPITAL, A FINE IMPRESSION, WITH THE BLANK ROUND THE ARMS do

13 — 11 David and Abigail, by Lommelin, *fine* Molt

3 3 — 12 The judgement of Solomon, by B. Bolswert, *very fine* Smith

1 10 — 13 The defeat of Sennacherib, by Soutman, *ditto* Thane

1 13 — 14 The angel bringing subsistence to Elijah, by Lauwers, *ditto* Smith

6 6 — 15 JUDITH AND HOLOFERNES, BY GALLE, A PROOF, TOUCHED ON BY RUBENS, FOR THE GUIDANCE OF THE ENGRAVER, UNIQUE do

7 7 — 16 The same subject, by Ditto, *extremely brilliant, and very rare* do

6 — 17 Judith putting the head into a bag, *fine* Mollens

3 10 — 18 DANIEL IN THE LIONS DEN, BY LEEW, FINE, AND VERY RARE

— 6 — 19 Susannah and the Elders, by Vorsterman, *fine, and very rare*.

— — 15 20 Two—Same, by Pontius, *fine and rare* Colnaghi
Ditto, by Jegher

NEW TESTAMENT.

4 — — 21 THE MARRIAGE OF THE VIRGIN, BY BOLSWERT, PROOF, VERY FINE AND RARE Smith

15 — 22 The Annunciation, by Bolswert, M. V. Enden, exc. do

2 — — 23 The salutation, by de Jode, *brilliant* do

3 3 — 24 The nativity, by Vorsterman, *fine and rare* do

12 — 25 One—Ditto, small, by Ditto. *This is copied, the same size, with the address of C. Galle* Colnaghi

1 1 — 26 One—Ditto, by Bolswert, *very fine* do

15 — 27 One—Ditto, by Pontius, *fine* do

61 M. B Cardover

LOT

28 One — The nativity, by Witdoec, before the neck drapery, extremely fine and rare

29 One—Ditto, same plate, *with Bolswert's name, fine and rare*

30 The adoration of kings, by Ryckemans, *fine*

31 Two—Ditto, by C. Galle, *fine*

One—Ditto, by Bolswert, *very fine*

32 One—Ditto, by Lauwers, *extra fine*

33 One—Ditto, by Witdoec, proof, very rare

34 Two—One ditto, by Ditto; same, by Lommelin, *brilliant*

35 One—Ditto, by Lommelin, *very fine*

36 One—Ditto, by Vorsterman, in two sheets, *extra fine*

37 One — Ditto, same composition, by Galle, not in any catalogue, very rare

38 The flight into Egypt, by Marinus, *extra fine*

39 Two—Return from Egypt, Bolswert

One—Ditto, by Vorsterman, *both fine*

40 Murder of the innocents, by Pontius, two sheets, *capital*

41 The presentation in the temple, by Ditto, *very fine*

42 The executioner giving the head of St. John the Baptist to Salomé, by Bolswert, *extremely fine*

43 The daughter of Herodias presenting the head of St. John to her mother, by Bolswert, a most beautiful proof, extremely rare

44 Two—Cæsar's coin, by Vorsterman, *very fine*

The piece of money found in the fish's belly, &c. without the name of the engraver, *fine and rare*

45 The great miraculous fishery, three pieces, by Bolswert, *extremely fine*

46 Mary Magdalen in the house of the Pharisee, by Natalis, *fine and rare*

47 Christ giving the keys to St. Peter, by Sout a from a drawing which Rubens made from the original of Raphael, *very fine*

Car. over 103.17.6

£103.. 17.6 Brown

LOT

48 THE LAST SUPPER, AND THE RESURRECTION OF LAZARUS, BY B. A BOLSWERT, EXTREMELY FINE. THE WORKS OF THIS ENGRAVER ARE VERY RARE, AND THESE SPECIMENS PROVE, BY THEIR BEAUTY AND INTELLIGENCE, THAT HE EQUALLED HIS BROTHER SCHELTE'

49 The last supper, in two sheets, from L. da Vinci, *very fine*, by Soutman, *before the name of Rubens. The original picture is esteemed the chef doeuvre of that great master*

50 Two—Christ in the garden of olives, by Baillie
A scourging, by Pontius, *both fine*

51 The Ecce homo, by Galle, *very fine*

52 The Ecce homo, by Lauwers, ditto

53 CHRIST CARRYING HIS CROSS, BY PONTIUS, PROOF, BEFORE THE ALTERATION OF THE BOY'S LEG, IN THE CORNER, EXTREMELY RARE

54 Two—Same subject, by Ditto, *with the boy's leg obliterated, very fine*
Ditto, by Lauwers

55 The elevation of the cross, in three sheets, by Witdoec, UNIFORM IN COLOUR, AND EXTREMELY FINE, *very rare*

56 Crucifixion, by Van Sompel, *very fine*

57 Same subject, by Bolswert, *very fine*

58 Ditto, between two thieves, by Ditto, *extra fine*

59 Christ between two thieves, by Ditto, *extremely fine*

60 Christ, CALLED AU COUP DE POING, *very scarce, and extremely fine*

61 Christ, and the city of Jerusalem, by Bolswert, *fine, and very rare*

62 The descent from the cross, by Clouwet, *fine*

63 The same subject, by Vorsterman, *very fine*

64 A dead Christ in the lap of the Virgin, by Pontius

£143.10 — Carried over

LOT

65 A dead Chriſt in the lap of the Virgin, by Galle, A BEAUTIFUL PROOF

66 The ſame ſubject, by Ditto, *very fine*

67 Chriſt at the tomb, by Soutman, *ſcarce*

68 The angels appearing to the Maries, at the tomb, *very fine*

69 CHRIST AND HIS DISCIPLES AT EMMAUS, BY WITDOEC, PROOF, RARE

70 The ſame ſubject, *very fine*

71 The ſame ſubject, by Van Sompelen, *fine*

72 The reſurrection, by Bolſwert, *fine*

73 The deſcent of the Holy Ghoſt, by Pontius, *extraordinary fine*

74 The aſcenſion, by Bolſwert, *very fine*

75 The Holy Trinity, by Bolſwert, *ditto*

76 The laſt judgement, in two ſheets, by Corn. Viſſcher, *a fine impreſſion; according to Baſan, ought to be without the name of Soutman*

77 The fall of the damned, in two ſheets, by Van Orley, *fine*

78 Same ſubject, by Soutman, *very fine*

79 Two—THE FOUR EVANGELISTS, BY BOLSWERT
THE FATHERS OF THE CHURCH, BY DITTO, BOTH FINE AS POSSIBLE

80 The converſion of St. Paul, by Bolſwert, *remarkably fine*

HISTORY, AND SACRED ALLEGORY.

SUBJECTS OF DEVOTION, &c.

81 The fathers of the church, by Remoldus Eynhouts

82 The ſame ſubject, by Van Dalen, *rare, and fine*

83 The triumph of the new law, in two ſheets, by Bolſwert, *very fine*

84 The triumph of the church, in two ſheets, by Bolſwert, *fine*

85 Time diſcovers Truth, in two ſheets, by Lommelin, *very fine*

86 The doctors of the church diſputing on the ſubject of tranſubſtantiation, by Snyers, *very fine, and rare*

LOT

87 The combat of the ſpirit with the fleſh, by Pontius, *fine*

88 RUBENS'S TOME, BY PONTIUS, FINE

89 The ſame, *rare*

SUBJECTS OF VIRGINS.

90 THE IMMACULATE CONCEPTION, BY BOLSWERT, PROOF, VERY RARE

91 Three—The ſame ſubject, by Ditto
Ditto, by Galle
Ditto, by Borekens, ALL FINE

92 THE ASSUMPTION, BY BOLSWERT, PROOF, RARE

93 The ſame ſubject, by Ditto, *very fine*

94 The ſame ſubject, ſquare, by Ditto, where one of the diſciples lifts the ſtone of the ſepulchre, *very fine*

95 THE REVERSE OF THE SAME, REMARKABLY BRILLIANT; AND AS A COUNTER-PROOF, IN SUCH PERFECTION, IS A GREAT CURIOSITY

96 The aſſumption, by Witdoec, *where the ſtone which covers the ſepulchre of the Virgin is to the right, very fine, and rare*

97 The ſame ſubject, by Pontius, *where Jeſus Chriſt receives his mother from above, fine and rare*

98 The coronation of the Virgin, by Jegher

99 The coronation of the Virgin, by two Angels, amidſt a heavenly *Hoſt*, by C. Viſſcher, *a very fine impreſſion. This print is called the Queen of Angels; the firſt proofs are without the names of painter or engraver*

100 The Virgin embracing the infant Jeſus, by Bolſwert, *fine*

101 Two—The ſame, by Suyderhoef, *with alterations*
The infant Jeſus on a table, careſſing the Virgin, by Bolſwert, *fine*

102 The Virgin and the infant Jeſus, to whom the angels preſent a baſket of fruit, by Voet, *very fine*

Cart over

103 Two—The Virgin, and the infant Jesus on her lap. *She holds a globe in her right hand, and her son a sceptre in his left*, by Bolswert, *fine*

Holy family, by Pontius

104 Same subject, *the infant Jesus and St. John with a lamb*, by Bolswert, EXTRA FINE

105 Same subject, *The Virgin suckling the Infant*, by Witdoec, *fine and rare*

106 The same subject, *Jesus caressing St. John; and Elizabeth with her hands clasped*, by Vorsterman, *exc. rare*

107 SAME SUBJECT, THE INFANT JESUS, AND ST. JOHN WITH A BIRD, PROOF, BEFORE THE NAME OF RUBENS, RARE

108 THE HOLY FAMILY, WITH THE PARROT, BY BOLSWERT, A PROOF, RARE

109 The same subject, with the letters, *fine*

110 Holy family, Jesus a-sleep, by Witdoec

111 HOLY FAMILY, WITH ST. ANNE STANDING BEHIND THE VIRGIN, NEAR THE CRADLE OF JESUS, BY VORSTERMAN, A PROOF, VERY FINE AND RARE

112 Holy family, *the infant Jesus caressing the Virgin*, *fine*

113 Holy family, *the infant Jesus holding a bird*, by Bolswert, *fine*

114 A Virgin seated on high, *surrounded by many saints*, by Snyers, *very fine and rare*

115 The Virgin crowned, in a nich, *with fruit, &c.* by Galle, *fine and rare*

116 The Virgin on her knees, by Leew, and supported by angels, who draw a knife out of her breast, *rare, and very fine*

117 The holy Virgin, having the infant Jesus in her arms, holding a *chaplet, &c.* by Lommelin

118 The holy Virgin sitting, and giving the scapulaire, by de Jode, *very fine*

119 The intercession of the Virgin, *rare*

120 Two—The holy Virgin and infant Jesus, in a landscape

The infant Jesus and St. John, with a lamb

END OF THE SIXTH DAY'S SALE.

Seventh Day's Sale.

RUBENS's WORKS.

SUBJECTS OF SAINTS.

£ s d LOT

1. 5 – 1 THE martyrdom of St. Andrew, by Voet, *fine* Molt

Rudge 6 – 2 St. Francis receiving the ſtigmata, etched, by Soutman, *fine*

5 – 3 Ditto, by Vorſterman, *very fine* Smith

5 – 4 The ſame, receiving the infant Jeſus from the hands of the Virgin, by Laſne do

3 – – 5 THE DEATH OF ST. FRANCIS, BY SNYERS, PROOF, VERY RARE

– 19 – 6 Two—St. Xaverius performing a miracle
St. Ignatius de Loyala curing the poſſeſſed, both by Marinus, *very fine*

1. 9 – 7 Two—St. Francis Xaverius before a crucifix, by Bolſwert, *extremely fine*

19 – St. Ignatius de Loyala ſtanding, a book is placed upon a pedeſtal, in which is inſcribed, AD MAJOREM DEI GLORIAM, by Bolſwert, *equally fine* Smith

9 – 8 St. Ignatius de Loyala, and St. Francis Xavier, by Bolſwert. *Theſe are the ſame figures as the preceding, very fine*

– 10. 6 9 St. Ildefonſe receiving a cope from the hands of the Virgin, by Witdoec, *fine and rare* Molt

1. 10 – 10 St. Joſeph, divini carmeli patronus, *extremely rare, œuvre de Roi*

– 8 – 11 The martyrdom of St. Juſt, by Witdoec, *fine, and very rare*

10 – 6 – 6 Carpover

£ 23

LOT		
	B^t over	10.6.6
12	The martyrdom of St. Livinus, Biſhop of Ghent, by Van Caukerken	7 —
13	The martyrdom of St. Lawrence, by Vorſterman, *fine and rare*	1.11.6 Smith
14	St. Roch, to whom Jeſus Chriſt ſhews this inſcription ſuſtained by an angel, *eris in peſte patronus*, by Pontius	2. — Molt
	The original picture is eſteemed one of the chef d'œuvres of Rubens, as the print is that of Pontius	
15	THE CONSECRATION OF A BISHOP, BY SOUTMAN, PROOF, *from Mariette's collection, very fine and rare*	1.10 — Smith
16	The ſame print, *alſo fine*	1.6 — do
17	The martyrdom of St. Thomas, by Neefs	16 —
	SUBJECTS OF FEMALE SAINTS.	
18	St. Anne inſtructing the Madona, *called the education of the Virgin*, by Bolſwert	1.17 — Smith
19	St. Barbara, by Bolſwert, *very fine*	1.11.6 C
20	St. Catherine, etched by Rubens, *very fine*	2.14 — Molt
21	St. Barbara, by Vorſterman, *ditto*	1.8 — C
22	St. Catherine, by Bolſwert, *ditto*	8 Smith
23	The martyrdom of St. Catherine, by de Leeuw	13 Smith
24	The Magdalen, dying, ſupported by two angels, by Baillu, *fine*	10 — Cole
25	St. Thereſia interceding with Jeſus Chriſt for the deliverance of ſouls from purgatory, *very fine*	
	SUBJECTS OF FABLE.	
26	Achilles in diſguiſe, at the court of Lycomedes, by C. Viſſcher, *very fine, and rare*	2.5 — Smith
27	The repoſe of Diana, by Louijs, *ditto*	15 — Cole
28	Erichthonius in a baſket, *fine and rare*	2 — Smith
29	The three Graces, by de Jode, *fine*	1.11 — Molt
30	Two—The rape of Hippodamia, or the battle of the Lapithæ, by P. de Baillu	3.4 — Molt
	Progne ſhewing the head of her ſon to her huſband, *both very fine*	

Car^d over 37-4-6

LOT

31 Ixion deceived by Juno, by Van Sompel

32 THE JUDGEMENT OF PARIS, FINE AND RARE, by Lommelin.
The proofs before the dedication are extremely rare; even those with the dedication are uncommon.—Basan's cat. of Rubens, page 25 to 29

33 Two—Same subject, PROOFS
Diana returning from the chace, by Bolswert, *remarkably fine*

34 The feast of Bacchus, by Vanden Wyngaerde, *very fine and rare*

35 Bacchanalian, by Suyderhoef, *very fine and rare*

36 Bacchus drunk, supported by a satyr and a moor, by Suyderhoef, before the drapery, *extremely fine*

37 A satyr with a basket of grapes, by Voet, *fine and rare*

38 Silenus drunk, by Soutman, before the drapery, *very rare*

39 Silenus drunk, supported by a satyr, P. P. Rubens, delin. & exc. *very rare*

40 Two—The same, with the name of Bolswert
Ditto, by Jegher

HISTORY, ALLEGORY, &c.

41 The battle of the Amazons, on six sheets, by Vorsterman, *very fine and rare*

42 Apotheosis of JAMES I. by Gribelin, *fine*

43 The continence of Scipio, by Bolswert, *fine*

44 Seneca in the bath, by Voet, *very fine*

45 THOMYRIS ORDERING THE HEAD OF CYRUS TO BE PLUNGED INTO A BASON OF BLOOD, BY PONTIUS, A PROOF, WITH A FEW TOUCHES, BY RUBENS, UNIQUE

46 The same subject, *extremely fine and rare*

47 Neptune and Cybele, or the alliance of the sea and the land, PROOF, *very scarce*

48 Two—Ditto, unfinished
The Roman Charity, by Voet, *very fine*

Car^d over

LOT

49 A CONVERSATION, OR THE GARDEN OF LOVE, BY CLOUWET, WITH THE FLEMISH VERSES, REMARKABLY FINE

50 Woman with a lighted candle and pannier, by Soutman

51 Nature embellished by the Graces, by Van Dalen, on two plates, *fine*

52 The upper part of a thesis, representing St. Francis carrying three globes; on one of which stands the holy Virgin; on the top, to the right, are the four theological Virtues in a chariot, drawn by lions. On the left, is another chariot, drawn by four eagles, in which are many princes of the house of Austria; at the bottom lower down, is Philip IV. King of Spain, at the head of a company of cordeliers. On the right, is John Scot, *aux prises avec le diable, very rare*

53 A thesis of philosophy maintained at Douay in 1636, representing the dispute between Neptune and Minerva, who should give the name to the city of Athens, dedicated to *Pope Urban* VIII. *Pon. Max.* by Pontius. The lower part of this thesis is ornamented with small allegorical subjects concerning the person and armies of Urban VIII. *very rare*

PORTRAITS, &c.

54 Two—Philip IV. King of Spain, by Pontius, *very fine*
Elizabeth, of Bourbon, wife to Ditto, *ditto*

55 Isabella, infanta of Spain, in a religious habit, by Pontius, *very fine*

56 Ferdinand Cardinal Infant of Spain, and Governor of the Low Countries, by Pontius, *fine*

57 Carolus de Longueval, by Vorsterman, *fine and rare*

58 Count D'Olivarez, by Pontius, *fine*, but with the beard lengthened

		LOT	
Smith	6. 5 –	59	Six—The large landscapes, by Bolswert, *very fine*
do	4. 14 6	60	One—DITTO, BY DITTO, PROOF, *from a most* CAPITAL *picture, now in the possession of Henry Hope, Esq.*
do	1. 2 –	61	Two—The landscape, with a cart, Vanden Enden Four lions, by Bolswert, *fine*

HUNTINGS, LANDSCAPES, &c.

do	4. – –	62	The lion-hunting, by Bolswert, *very fine and rare*
do	11. 4 –	63	Four—The lion and tiger-hunting, by Soutman The crocodile and the hippopotamus, by Ditto The boar-hunting, by Ditto The wolf-hunting, by Ditto
do	2. 2 –	64	The boar-hunt, different from the preceding, on two sheets, *fine and rare*
do	5. 15 –	65	The lion-hunt, by Suyderhoef, *brilliant, and rare.* A FINE IMPRESSION OF THIS SUBJECT IS MORE DIFFICULT TO OBTAIN THAN ANY OF THE CHACES OF RUBENS
do	1. 1 –	66	Boors quarrelling, by *Vorsterman, very fine*

VANDYCK'S WORKS.

	1. 1 –	67	Two—One, his own portrait, face etched by himself, *very fine* Ditto, with that of Rubens, in the same sheet, by Pontius
Molth	1. 1 –	68	ONE—MARIA LOUISSA DE TASSIS, by Vermeulen, PROOF
do	– 11 –	69	One—DITTO, with the letters, *very fine*
Nix	– 9 –	70	Two—R. P. J. C. DELLA FAILLE, by Lommelin, PROOF, AND LETTERS
Molth	1. 4 –	71	Two—The Marquis de Mirabelle, by Bloteling, *proof* Ditto, by Vorsterman, *proof*
Thane	– 15 –	72	Two—The Abbe Scaglia, proof Wm Hondius, ditto
Smith	– 18 –	73	Two—Inigo Jones, and Mirevelt, proofs
do	– 17 –	74	Four—Breughel, Vranx with variations, and Pontius; *etched by Vandyck*
Molth	1. 10 –	75	Four—De Wael, de Vos, Breughel, and Van Noort

117. 12 – Car.d over

17th Day. 13th ove. VANDYCK'S WORKS.

		LOT	
2. 8	6	76	One—Titian's miſtreſs, *very fine* — Pudge
1. 8	6	77	Six—Portraits, Vanden Enden, *very fine impreſſions* Smith
1. 1	3	78	Six—Ditto, *ditto* Smith
1. 11	0	79	Six—Ditto, *ditto* do
1. 9	0	80	Six—Ditto, *ditto* Molt
1. 2	0	81	Six—Ditto, *ditto* Smith
1. 2	0	82	Six—Ditto, *ditto* Molt
1. 2	0	83	Six—Ditto, *ditto* do
1. 5	0	84	Six—Ditto, *ditto* do
1. 10	0	85	Nine—Ditto, *ditto* do
2. 3	0	86	Two—Ditto, Charles I. and his Queen, by de Jode, *ditto*
2. 4	0	87	One—Albert, Count D'Aremberg, on horſeback, by Baillu, *very fine* do
3. 3	0	88	Thomas, Earl of Arundell and his Lady, in one ſheet, by Voriſterman, *extremely fine* Smith
0 15	0	89	Virgin and child, by Bloteling, *proof* Shaw
1 14	0	90	Two—Chriſt bearing the croſs, by Galle, *very fine* Smith
			The apotheoſis of the Virgin, by Voriſterman, *ditto*
1 15	0	91	Two—St. Auguſtine in rapture, by De Jode, *before the addreſs of Bon Enfant, fine* Molt
			St. Joſeph, preſbyter, by Pontius
1. 14	0	92	The deſcent of the Holy Ghoſt, by *Van Caukerken, very ſcarce* Smith
1. 4	0	93	The elevation of the croſs, firſt impreſſion, before the alteration of the horſe's leg, *extra fine* Nix
1. 11	0	94	A holy family, by Bolſwert, *very fine* Smith
0 9	0	95	St. Roſalia, by Pontius, *ditto* Molt
0 10	6	96	The crucifixion, by de Baillu, *ditto* do
2. 2	0	97	The crucifixion, by Bolſwert, *ditto* Smith
2. 15	0	98	Chriſt crucified between two thieves, by Bolſwert do
5. 5	0	99	THE GREAT CRUCIFIXION, SOLDIER PRESENTING THE SPONGE, BY BOLSWERT, BEFORE THE CROSS STROKES AT THE MAN'S TOE, EXTRA FINE
12. 12	0	100	THE CROWNING WITH THORNS, BY BOLSWERT, MARTIN VANDEN ENDEN, EXC. A MOST FORCIBLE AND BRILLIANT IMPRESSION Molt

16 Gue — Car Dove

101 One—Dead Chriſt, by Van Caukerken, *ſcarce*
102 One—Same ſubject, by Pontius, *very fine*
103 One—DITTO, by Bolſwert, Martin Vanden Enden, ex.
104 One—DITTO, by Vorſterman, *very brilliant*
105 One—Dancing angels, by Bolſwert, M. V. Enden, exc. *fine*
106 One—Holy family, by Clouwet, *fine*
107 One—DITTO, by Snyers, *ditto*
108 Two—Holy family, Virgin and child, by Bolſwert, *very fine*
109 CHRIST HEALING THE PARALYTIC, BY DE JODE, A PROOF, RARE
110 Two—Same ſubject, Virgin and child
111 Fourteen—Chriſt and the apoſtles, by C. V. Caukerken, *ſcarces and fine*
112 SAMSON AND DELILAH, BY SNYERS, PROOF, *rare*
113 Same ſubject, with the letters, *fine*
114 Two—Jupiter and Antiope, by Soutman and Vander Steen, proofs, *rare and fine*
115 A drunken Silenus, by Bolſwert, *very fine*
116 Two—Rinaldo and Armida, by de Jode and Baillu, *very fine*
117 Six—Infants, &c.

END OF THE SEVENTH DAY'S SALE.

Eighth Day's Sale.

SCHOOL OF RUBENS.

LOT

1 SIX—Etchings of battles, by T. V. Keſſel, after P. Snayers 1..11..6

2 Four—After Schut, by Witdoec, &c. — 6 —

3 Three—Virgin and child, by Vorſterman, after E. Quillinus, &c. — 10 —

4 Two—Hiſtorical, after Ditto, by Bolſwert and Neefs — 7 —

5 Two—A dead Chriſt, and the holy family, after Diepenbeke, by Bolſwert, and P. de Jode — 17 —

6 One—The flight into Egypt, after Ditto, by C. Waumans, *fine* 1..14 —

7 One—The muſic-maſter, after Rombouts, by Bolſwert — 15 —

8 Three—Of ſaints, after G. Seghers, by Pontius, &c. — 6 —

9 Two—The holy family, and Peter denying Chriſt, after Ditto, by P. de Jode, and A. de Paullis, *fine* — 18 —

10 Two—The death of St. Francis, after Ditto, by Vorſterman and Bolſwert — 10 —

11 Two—The binding of Chriſt, after Ditto, by L. Vorſterman — 11 —

12 One—St. Cecilia, after Ditto, by N. Lawers, *remarkably fine* 3 — —

13 One—Chriſt and Nicodemus, after Ditto, by P. de Jode, *a moſt brilliant impreſſion, rare* 1..17 —

14 Two—The holy family, and the ſalutation of the Virgin, after Ditto, by P. Pontius and Bolſwert — 14 —

15 One—The wiſe-men's offering, after Ditto, by Paul Pontius, *very fine* 1 — —

Car^d over 14..6..6

14. 6. 6 LGT Bloor

1. 14. 16 One—The smoakers, after Ditto, by Bolswert, *remarkably fine and rare* Mollino

2. 3. 17 One—Peter denying Christ, (the large print) after Ditto, by Bolswert, *uncommonly brilliant, and very rare* Colnaghi

1. 12. 18 Fourteen—Of saints, after Ditto, by Bolswert, *very fine, and rare* Molt

JORDAENS's WORKS.

1. 1. 19 One—The owl, by P. de Jode, *fine* Smith

1. . 20 One—Folly, by A. Voet, *very fine* do

1. 7. 21 Two—THE SHEPHERD AND SHEPHERDESS, PROOF, AND LETTERS, FINE Nixon

. 7. 22 One—The satyr and the traveller, by Vorsterman do Smith

. 8. 23 One—THE SAME SUBJECT, BY NEEFS, A PROOF Thane

. 10. 24 One—The same, with the letters Nixon

1. 8. 25 One—The musical family, by Bolswert, *extremely fine* Smith

2. 19. 26 One—TWELFTH NIGHT; OR, "THE KING DRINKS," by P. Pontius, A CURIOUS TOUCHED PROOF, BEFORE ANY LETTERS, EXTREMELY FINE AND RARE Nixon

1. 3. 27 One—The same, with the letters, *very fine* do

4. . 28 One—Baucis and Philemon, by Lawers, *fine* Smith

2. . 29 One—Pan piping, by Bolswert, *extremely fine* Molt

1. 11. 30 One—The woman milking the goat, by Bolswert, *a brilliant impression* Nixon

4. . 31 One—Mercury and Argus, by B. and S. Bolswert, *extra fine*

2. 10. 32 One—A FAUN HOLDING A BASKET OF RAISINS, WITH CERES AND A SATYR, &C. BY BOLSWERT, A BRILLIANT IMPRESSION, EXTREMELY RARE Molt

. 9. 33 One—The nativity, by Marinus, *very fine* Thane

4. 18. 34 One—THE ADORATION OF THE SHEPHERDS, A MOST BRILLIANT PROOF, BEFORE ANY LETTERS, VERY RARE Nixon

1. 11. 35 One—The same, with the letters, *very fine*

1. 18. 36 One—Christ before Caiaphas, by Marinus, *before the engraver's name, rare* do

2. . 37 One—Christ before Pilate, by Neefs, *same address, very fine, and rare*

54. 15. 6 Carried over

£ s d

LOT

38 One—THE CRUCIFIXION, BY BOLSWERT, A PROOF, BEFORE ANY LETTERS, AND BEFORE THE PLATE WAS CUT AT THE BOTTOM, EXTREMELY FINE AND RARE — Blowe 54.15.6

39 One—The same, with the letters, *very fine* — 2.2.0

40 One—St. Martin, of Tours, curing the demoniac, by P. de Jode, *a brilliant impression* — 2.10.0

41 One—Martyrdom of St. Apollina, by Marinus, *extremely fine* — 1.1.0

SUYDERHOEF—PORTRAITS.

42 Two—Anna Maria à Schurman, and Paracelsi, *fine* — Molteno 1.6

43 Two—Wikenburgi, and Joannes Schade, *fine* — do 10.6

44 Two—Joannes Cocceivs, and J. de la Chambre, *fine* — do 1.1.0

45 Two—Swalmius, and Jacobus Revius, *fine* — do 1.11.0

46 Two—Conradus Victor Van Aken, and Daniel Heinsius, *fine* — Smith 13.0

47 Two—Gilles de Glarges, and A. Rivetus, *fine* — Molteno 14.0

48 Two—C. Lempereur, and Johannes Koetsius, *ditto* — do 1.10.0

49 Two—A. Heydanus, and S. Ampzingius, *ditto* — do 1.4.0

50 Two—F. Plante, and F. Spanhemius, *ditto* — do

51 Eight—Maria de Medicis, Charles V. Philip IV. &c. *remarkably fine.* — 1.7.0

FANCY SUBJECTS.

52 One—A man with a pipe, *scarce* — Smith 1.13.0

53 One—The gossips, oval, *fine* — do 1.1.0

54 One—The topers, *very fine* — Molteno 2.3.0

55 Two—One ditto, and companion, *fine* — Smith 1.11.6

56 ONE—MEN SMOAKING, &c. *at an ale-house door*, A PROOF, *uncommonly fine* — Molteno 3.0.0

57 One—DITTO, with the letters, *very fine* — do 1.10.0

58 ONE—SNICK AND SNEE, CALLED THE MESS FIGHTERS, A PROOF, WITH THE WHITE SCORE, AND THE TREE IN THE WINDOW LEFT ALSO WHITE BEFORE THE NAME OF C. DE JONGHE, A GREAT RARITY — do 10.10.0

59 One—The same subject, *fine* — 1 — 2.4.0

Carried over 96.11.6

2 3 3

96 11 6 8th Day. LOT 51 Brower SCHOOL OF RUBENS.

2 2 60 One—The BALL, *remarkably fine* Molteno

3 5 61 One—The back-gammon-players, *very fine* do

4 14 6 62 Two—The fidler, and companion, *extra fine* Smith

1 14 63 One—The smoakers, after Brower, *ditto* Mol

1 15 64 One—THE BOORS QUARRELLING, *after Terburg*, PROOF, VERY FINE do

1 11 65 One—A landscape, with cattle, after Berchem, *ex. fine* do

19 66 One—The night, after Sandart, *very fine and rare* do

1 4 67 One—Of tigers, after P. de Laer, *extra brilliant* do

3 18 68 One—THE BURGO-MASTERS, AFTER KEYSER, MOST BEAUTIFUL

9 19 6 69 One—THE TREATY OF MUNSTER, AFTER TERBURG, A MOST PERFECT AND UNCOMMON BRILLIANT IMPRESSION Mol

VANDEN VELDE, AND COUNT GOUDT.

14 70 Twelve—The months, small, by V. D. Velde Smith

12 71 Four—The seasons, by Ditto, *very fine* Mol

1 1 72 Four—The elements, by Ditto, *ditto* do

4 73 Eight—*The portrait of Laurence Coster, by Ditto, with views of his house at Haerlem, printing-office, &c. by Ditto, first impressions, very fine and rare* do

1 5 74 Four—The good Samaritan, sorceress, white cow, &c. by Ditto, *very scarce, and fine* do

3 75 Four—Landscapes, dark subjects, *by Ditto, extremely fine* do

3 76 Four—The history of Tobit, by Ditto, *very brilliant, and rare*

6 18 77 Seven—*The works of Count Goudt, complete*, REMARKABLY FINE

CALLOT, AND DELLA BELLA.

1 18 78 Five—By Callot, *fine and rare* Rudge

2 79 One—THE TEMPTATION OF ST. ANTHONY, BY DITTO, *extra fine* Mol

3 10 80 One—THE LARGE FAIR, A BRILLIANT IMPRESSION, Smith THE MOST CAPITAL PRINT OF THIS MASTER

157 6 6 Car over

LOT

81 One—The Pont Neuf, before the weather-cock, by Ditto, *very fine*

82 One—The Stadt-house at Amsterdam, by V. Ulft, *rare*

ITALIAN SCHOOL.

83 Seven—The Magdalen, from Titian, &c.

84 One—The Virgin and child, after Raphael, by Morghen, PROOF

85 One—A holy family, after N. Pouſſin, by Ditto, PROOF

86 One—Companion to ditto, after Ditto, PROOF

87 One—Charles V. *fine*; and three, hiſtorical

88 Four—Hiſtorical, after Julio Romano, *very fine*

89 Two—Etchings, by Biſcaino, *very fine*

90 Four—After Coreggio, &c.

91 Two—After Ditto; one, a reverſe, *curious*

92 Two—The continence of Scipio, by de la Haye; and companion to ditto, by Ditto, *very fine*

93 Two—The murder of the innocents, by M. Rota; and a naval engagement, 1571, *both curious, and rare*

94 Five—Etchings, by A. Carrache, &c. *very fine*

95 One—Chriſt in the garden, *after Gentitleſchi*, by Vorſterman, *ditto*

96 One—LOT AND HIS DAUGHTERS, AFTER DITTO, BY DITTO, PROOF, EXTRA RARE

97 One—Ditto, with the letters, *rare*

98 One—The pilgrims, after M. A. Carravegio, by Ditto, *fine*

99 One—*Notre Dame du Roſaire*, by Ditto, *extra fine*

100 One—St. George and the dragon, *after Raphael*, by Ditto, AS FINE AS POSSIBLE

101 One—The entombing of Chriſt, after Ditto, by Ditto, AS FINE AS POSSIBLE

102 One—St. Jerome, after Tintoret, by Ag. Carracci, *very fine*

103 One—Eneas carrying his father, by Ditto, *ditto*

Carried over

199. 6. 6 8th Day. ITALIAN SCHOOL.

LOT

1. 10. — 104 One—Susannah and the Elders, by *Ann. Carracci, disto*

1. 11. 6 105 One—St. Francis, by *Ag. Carracci, ditto* Molteno

— 19. — 106 One—St. Francis, by Baroccio, *very fine* Rudge

— 19. — 107 One—A repose, by Ditto, *ditto*

3. 10. — 108 Two—The taking down from the cross, and the entombing of Christ, after Ditto, *ditto* Smith

— 17. — 109 One—The salutation, by Ditto, *ditto* Molteno

— 16. — 110 Two—Historical, by Cock, &c.

— 19. — 111 One—Adoration of the shepherds, by Bonasoni

2. — — 112 One—Raphael's dream, by Martuanus, EXTRA FINE

2. 5. — 113 One—The fighting for the standard, after L. da Vinci, by Edelinck, REMARKABLY FINE

1. 5. — 114 One—The Academy, after B. Bandinelli, by Parmigiano

£215. 18. —

END OF THE EIGHTH DAY's SALE.

Ninth Day's Sale.

ENGLISH SCHOOL.

VIVARES.

LOT

3.3.– 1 ONE—Enchanted Caſtle, *an etching* C
3.7.– 2 One—DITTO, A BRILLIANT PROOF C
– 13 – 3 One—Jupiter and Europa, *an etching, rare*
10.6 4 One—A view near Rome, *an etching*
1.1.– 5 One—Ditto, PROOF, UNFINISHED Smith
– 13 – 6 One—The morning, A PROOF Evans
– 10.6 7 Two—The morning, and land ſtorm, *after Pouſſin* Smith
1.11.6 8 Three—A view near Naples, Jonah, and another, *fine* do

BROWNE, BYRNE, POUNCY, &c.

– 5 – 9 One—An etching, after Pouſſin, *by Browne* Smith
– 10 – 10 One—The watering-place, after Rubens, *an etching, by Ditto* Evans
1.4 11 One—Ditto, PROOF, BEFORE ANY LETTERS, *by Ditto* – C
– 13 – 12 One—Philip baptizing the eunuch, after Both, AN ETCHING, VERY FINE Smith
3.3.– 13 One—Ditto, A PROOF, *ditto* C

20.12.6

20.12.6 LOT Brown

1.13 — 14 One—St. John preaching, after Sal. Rosa, AN ETCHING, *very fine* Smith

4.18 — 15 One—DITTO BRILLIANT, PROOF C

1.12 16 One—The destruction of the floating batteries, after Jefferys, an etching, by Emes Evans

1.11 — 17 One—Ditto, a proof do

1.5 — 18 One—Ditto, ditto do

1.2 19 Two—The judgement of Paris, and a sacrifice, from Wilson; *etchings, by Pouncy, scarce* do

N. B. *The original Pictures are in the Library of Mr.* WILLETT, *at* MERLY,

1.2. 20 One—The embarkation of St. Ursula after Claude, by Fittler, *a proof*

1.2. 21 One—The water-fall, after Ruysdael, by S. Smith, *a proof* Smith

1.13. 22 Two—Views in London, after Marlow do

1.13 — 23 Two—Ditto, after Claude, by Byrne and Peake, PROOFS do

1.14 — 24 One—The angels appearing to the shepherds, after Stothard, *an etching*

3.15 — 25 Four—*The engagements between the Turks and the Russians in the Black-Sea after Paton, by Canot,* PROOFS, EXTREMELY FINE Holt

17 — 26 Two—Etchings, by Miss Ellis, *fine* Nicol

13 — 27 Two—From Claude, by Major Smith

10 — 28 Two—Mount-Etna, and Mount-Vesuvius, after Smith, by Byrne, *fine*

10 — 29 One—An English setter, A PROOF

1 — 30 Two—Ditto, after Claude, by Muller and Mason, *fine* Evans

17 — 31 Two—The guinea-pigs, and dancing-dogs, after Morland, by Gaugain, PROOFS

1.8 — 32 Two—The ship-wrecked sailor boy, and the sailor's return, after Bigg, by Gaugain, PROOFS do

1.11.6 33 Two—Saturday night, and going to church, after Ditto, by Nutter, PROOFS do

1.3 — 34 One—Going to market, after Ditto, by Burke, A PROOF. Holt

50.4.6 Carried over

WOOLLETT's WORKS.

LOT

35 Three—Portrait of Rubens, ETCHING, PROOF, AND LETTERS, EXTRA RARE
36 Six—Views, by Stow, &c. *rare*
37 Six—Ditto, of gardens, *fine*
38 Six—Ditto, of the Glaciers, *fine*; one a proof
39 One—A view in Kew-Gardens, an etching
40 One—Ditto, PROOF
41 Two—Ditto
42 One—Meleager and Atalanta, an etching
43 One—DITTO, PROOF
44 One—Rural cot, PROOF, *very fine*
45 One—Apple-gatherers, an etching
46 One—Ditto, PROOF
47 One—The hay-makers, PROOF
48 One—Deptford-Dock, an etching
49 Two—Of docks, Deptford and Chatham, *fine*
50 One—Ditto, from Carrachi, *an etching*
51 One—Ditto, PROOF
52 One—Apollo and the Muses, A PROOF
53 Two—The Hermitage at Warkworth and Lanercost Priory, *proofs*
54 One—Dido and Eneas—PROOF
55 One—View in Wales, *scarce*, PROOF
56 One—The Maid of the Mill, PROOF
57 Two—The Vicar of Wakefield, etchings
58 Two—DITTO, PROOFS
59 One—Tobias and the angel, *an etching*
60 One—Ditto, PROOF
61 One—From Cook's Voyage, PROOF

116. 4.	LOT		Brown
2	62	One—Merry villagers, *an etching*	
2	63	One—Ditto, PROOF	
3. 10	64	One—Ditto, ON INDIA PAPER, PROOF	Mottens
2	65	Two—Morning and evening, PROOFS	Smith
1. 15	66	One—A wood ſcene, from G. Pouſſin, *an etching*	Evans
3. 15	67	One—Ditto, PROOF	Molth
	68	One—Ditto, with the letters	
1. 5	69	One—Boar-hunt, *an etching*	
1. 4	70	One—Ditto, with the letters	
3. 13. 6	71	One—A SACRIFICE TO APOLLO, AN ETCHING	do
3	72	One—Ditto, A PROOF	Evans
4.	73	One—PREMIUM LANDSCAPE, AN ETCHING	Smith
9. 19. 6	74	Two—Ditto, PROOFS	Colnaghi
4	75	Two—Ditto, with the letters	Evans
1. 16	76	One—JACOB AND LABAN, AN ETCHING	
4	77	One—Ditto, PROOF	Smith
4. 10	78	One—SOLITUDE, *etching*	do
8. 8.	79	Two—SOLITUDE, AND CICERO, PROOFS	Smith
1. 15.	80	One—MACBETH, *etching*	Evans
4	81	One—Ditto, PROOF	do
6. 16. 6	82	One—PHAETON, PROOF	Molth
1. 15.	83	One—Celadon and Amelia, *etching*	Thane
1. 17.	84	One—Ditto, *unfiniſhed, proof*	do
1. 19.	85	One—Ditto, more finiſhed	do
4. 6.	86	One—Ditto, BEAUTIFUL PROOF	Molth
1. 17.	87	One—Ceyx and Alcyone, etching	
1. 6.	88	One—Ditto, *unfiniſhed, proof*	do
1. 12.	89	One—Ditto, *ditto*	do
5. 15. 6	90	One—Ditto, FINISHED, PROOF	Evans
8. 8.	91	One—Niobe, ETCHING, VERY RARE	
4. 10.	92	DITTO, with the letters, *very fine*	Molth
1. 1.	93	One—DIANA AND HER NYMPHS, ETCHING	Evans
4. 14. 6	94	One—DITTO, PROOF, BEFORE THE ARMS	

228. 7. 6 Carried over

9th Day ENGLISH SCHOOL.

8. 7. 6 LOT 13 over

95 ONE—DIANA AND HER NYMPHS, WITH THE ARMS Evans

3 96 ONE—THE ROMAN EDIFICES IN RUINS, AN ETCHING Smith

15 97 ONE—DITTO, PROOF Moltino

4 98 ONE—THE FISHERY, *an etching* Do

9 99 ONE—DITTO, PROOF, WITH THE WATER PRINTED IN BLUE INK, EXTREMELY RARE Boydell

100 FOUR—THE SHOOTINGS, ETCHINGS

15 101 FOUR—DITTO, PROOFS, BEAUTIFUL AND UNIFORM IN COLOUR Hoare

4. 6 102 ONE—THE SPANISH POINTER, *an etching* Boydell

4. 6 103 ONE—DITTO, BRILLIANT, PROOF Smith

0 104 TWO—JOCUND PEASANTS, ETCHINGS Moltr

15 105 TWO—DITTO, MOST BRILLIANT PROOFS, RARELY TO BE MET WITH, AND UNIFORM IN COLOUR Boydell

10 106 ONE—THE DEATH OF GENERAL WOLFE, A PERFECT ETCHING, EXTRA RARE Do

12. 6 107 ONE—DITTO, A BRILLIANT PROOF. THIS IS THE IDENTICAL IMPRESSION WHICH MR. WOOLLETT RESERVED TO RETOUCH THE PLATE FROM Do

6 108 ONE—DITTO, A MOST BEAUTIFUL IMPRESSION, WITH MR. WEST'S NAME, AS HISTORICAL PAINTER TO HIS MAJESTY, INSERTED WITH A PEN Molt

9 109 ONE—PENN'S TREATY, A MOST BEAUTIFUL ETCHING, VERY RARE Boydell

10 110 ONE—DITTO, A BRILLIANT PROOF

15 111 ONE—DITTO, WITH THE LETTERS, REMARKABLY FINE Evans

10 112 TWO—THE BATTLES OF LA HOGUE AND THE BOYNE, ETCHINGS EXTRA RARE Molt

6 113 TWO—DITTO, PROOFS, VERY FINE

114 TWO—DITTO, WITH THE LETTERS, FIRST IMPRESSIONS, BEFORE THE ALTERATION IN THE DEDICATION Molt

75. 15 Carried over

375-15. 3.3 115 Two—OLIVER CROMWELL DISSOLVING THE PARLIAMENT, AND CHARLES II. LANDING AT DOVER, ETCHINGS, EXTRA RARE

5.10 116 Two—DITTO, PROOFS, VERY FINE Boydell

4.14.6 117 Two—DITTO, WITH THE LETTERS, VERY FINE.

£389-2-6

END OF THE NINTH DAY's SALE.

Tenth Day's Sale.

ENGLISH SCHOOL.

MEZZOTINTO.

LOT

1 TWO—Achilles, after Rembrandt, by Haid, *proof*
James the First's family, by Taſſaert, *ditto*

2 One—Garrick in the Farmer's Return, after Zoffany, by Haid,
PROOF

3 One—Robinſon, Archbiſhop of Armagh, from Sir J. Reynolds, by Smith, *proof*

4 One—The ſpaniel, after Barrett, by Watſon, *proof*

5 One—The ſtable, after Morland, by Ward, *proof*

6 One—The village ale-houſe, after Ditto, by Ditto, *proofs, before any letters*

7 Two—Jacob before Joſeph, and companion, after Bol, by Ward, *proofs*

8 Two—Ditto, from A. Kauffman, by Burke, *proofs, fine*

9 Two—Ditto, from Ditto, by Lawrie and Dickenſon, *fine*

10 Two—Telemachus and Aglia, by Burke, *proofs*

11 One—The Royal Family, after Stothard, by Murphy, *proof*

12 One—A lion, by Daniel, *proof*

13 Two—The death of Rizzio, and companion, *proofs*

	LOT	
6.15.6		Bl over
— 6 —	14	One—Foote and Weſton, proof
1.11—	15	One—Garrick between Tragedy and Comedy, *after Sir Joſhua Reynolds, (firſt plate) proof* Smith
— 18 —	16	One—GARRICK AFTER DANCE, BY DIXON, PROOF, REMARKABLY FINE do
— 10.6	17	One—Sir John Fielding, after Peters, by Dickinſon, *beautiful, proof, rare*
1.13 —	18	One—From Gulliver's Travels, after Gilpin, by Green, *proof, rare* Evans
— 6 —	19	Two—From Sir Joſhua Reynolds, by Dickinſon, *very fine* Mott
— 13 —	20	Two—The Duke and Ducheſs of York, after Hopner, by Ditto, PROOFS, VERY FINE
— 6 —	21	Two—From Correggio and Vander Werf, *very fine; one a proof*
1.6—	22	ONE—THE JEW RABBI, AFTER REMBRANDT, BY PETHER, A PROOF, FIRST PLATE, MOST UNCOMMONLY RARE Smith
1.1—	23	ONE—SAMUEL AND ELI, AFTER COPLEY, BY GREEN, A PROOF, VERY FINE. EXTRA RARE Evans
2 —	24	One—THE SHARK, AFTER DITTO, BY DITTO, FIRST PLATE, PROOF, EXTRA RARE do
1.10—	25	Two—THE DEATH OF SIR P. SIDNEY, AND EPAMINONDAS AFTER WEST, BY GREEN, PROOFS, VERY FINE AND RARE do
— 5 —	26	One—The brewer's-yard, after Garrard, by Ward, *very fine*
3.16 —	27	One—COUNT UGOLINO, after Sir Josh. Reynolds, by Dixon, PROOF, VERY FINE Mott
— 5 —	28	Two—The hop-pickers and the gleaners, after Weſtall, *proofs, very fine*
— 13 —	29	One—A drunken Silenus after Rubens, by Hodges, *proof, very fine*
2.4	30	One—The infant Hercules, after Sir Josh Reynolds, by Hodges, MOST BRILLIANT, PROOF, *from a capital picture painted for the Empreſs of Ruſſia* Smith

25.7.— Car over

Brown £ s
25. 7. 6

LOT

31 One—Sir John Leicester, after Sir Josh Reynolds, by Reynolds, *proof* Moth — 7 —

32 One—Lord Grenville, after Hopner, *proof* do — 6 —

33 One—The porcupine and dogs, after Snyders, by Murphy, *a brilliant proof* do — 11 —

34 One—The tiger, after Stubbs, by Murphy, A MOST BEAUTIFUL PROOF Smith 1. 1 —

35 ONE—THE PORTRAIT OF HIS MAJESTY, AFTER SIR JOSH. REYNOLDS, BY DICKINSON, PROOF, VERY FINE 1. 6 —

36 One—HIS MAJESTY REVIEWING THE PRINCE OF WALES'S REGIMENT OF DRAGOON GUARDS, AFTER SIR WM. BEACHY, BY WARD FIRST PLATE, A MOST BEAUTIFUL PROOF Cole 3. 13. 6

37 Two—Of birds, after Northcote, by Reynolds, *fine, proofs* — 16 —

38 Two—Samma weeping over the ashes of his only son, and companion, after A. Kauffman, by Burke; one a proof, *fine* — 8 —

39 Two—Mrs. Fordyce, and Lord Sheffield, after Ditto, *proofs* — 7 —

40 One—Penelope awakened, after Ditto, by Burke, a brilliant proof 1. 1. 6

EARLOM's WORKS.

[*Most of the following specimens of this celebrated Artist were collected by himself for a dear and near relative, after whose decease they were sold to the present Proprietor.*]

41 Three—Jesus and John, from Guido, ditto, from Carlo Dolci and Virgin and child, from S. Ferrata, PROOFS, VERY RARE Evans — 19

42 Three—One Dominichino, and two others, proofs, *rare* — 1 — 9

43 Four—Guercino, Coreggio, Madam Barry, and the fingers, from Hemskirke, proofs, CURIOUS Moth — 10. 6

44 Two—The Rev. Wm Hanbury, and one more, proofs Cole — 11 —

Carried over 38. 4. —

38..4.. LOT Bowen

-6- 45 Two—The portraits of M'Ardell and Mrs. Gulston, proofs, *rare* Molt

-17- 46 Two—The Exhibition, and the Pantheon; in which are introduced the portraits of Richard Wilson, John Wilkes, Sam. Foote, Dr. Bragge, and Donellan, PROOFS, VERY UNCOMMON Smith

6 -8- 47 One—Theatrical—Mr. King and Mrs. Barry in the Clandestine Marriage, after Zoffany, proof, *fine*

-19- 48 One—Lord Heathfield, *a proof* do

-11- 49 One—Ditto, *an etching* Evans

-18- 50 Two—Sensibility, and Alope, after Romney, most beautiful proofs Molt

-16- 51 Two—Earl Waldegrave, (private plate) and Newton, Bishop of Bristol, *proofs* do

-12- 52 One—Sir Edward Astley, after West, *(private plate) rare* do

-13- 53 Two—The Duke of Glouceſter, and Admiral Kempenfeldt, *proofs, very fine*

-17- 54 One—James Stewart, Duke of Richmond, after Vandyck, MOST BEAUTIFUL PROOF do

-14- 55 One—THE ROYAL FAMILY, AFTER ZOFFANY, A PROOF, EXTREMELY RARE do

1.1- 56 One—Rembrandt's portrait, PROOF, FINE Smith

6- -10- 57 Two—Rembrandt's wife, after Ditto; and a lady reading, after Boll, *very fine* X

6- -19- 58 One—D. B. Carlos, after Velaſquez, proof, *very fine*

4.5- 59 One—RUBENS'S WIFE AND PAGE, AFTER RUBENS, A MOST EXTRAORDINARY FINE PROOF Smith

1- - 60 ONE—THE DUC D'AREMBERG ON HORSEBACK, FROM A MOST CAPITAL PICTURE, BY VANDYCK, IN THE COLLECTION OF J. W. COKE, ESQ. OF HOLKAM, A MOST BEAUTIFUL PROOF Molt

2.12.6 61 One—Landscape, from Hobbima, PROOF Smith

1.15- 62 Two—The fighting-dogs and companion, PROOFS, BEFORE THE LETTERS EXTRA FINE do

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58-5-6 Carried over

£ s d

LOT

63 One—The shepherd's boy, *proof, fine* Smith 2. 6

64 One—The girl and pigs, *proof, fine* do 1. 14

65 Two—The game-keeper, and wood-cart, *first proofs, before the alterations, extremely rare* Evans 1. 6

66 One—The fingers, after Schalken, *proof* Molt — 9 —

67 One—The mountebank, after Ostade, PROOF do 1. 2 —

68 One—The misers, *after Quintin Matris, from a well-known picture in his Majesty's collection at Windsor* Evans 2. 2 —

69 Three—The exposition of Cyrus, after Castiglione; and dogs, after Wootton, PROOFS, AND ETCHING 6 — 2

70 Two—A young Bacchus sleeping, and companion, from L. Giordano, MOST BRILLIANT PROOFS Smith 2. 17. 6

71 Two—Una, after West, and Angelica and Medoro, *proofs* Molt 8 —

72 Two—Galatea, after L. Giordano, and Calisto in her retirement, after Vandyck, proofs, *fine* Molt 1. 13 —

73 One—Meleager and Atalanta, from Wilson, proof do — 18 —

74 One—Apollo and the hours, Ditto, ditto do — 10 —

75 One—The Salvator Mundi, after Carlo Dolci, proof, *very fine* 1. 19 —

76 One—Our Saviour healing the blind, after A. Carrachi, PROOF 1. 2. Molt

77 One—The presentation in the temple, *after Rembrandt, from the original picture at Strawberry-hill, proof, fine* do 15 —

78 Two—Simeon and the child, *a most beautiful impression* 1. 10 — 6

79 One—A repose, after Correggio, PROOF, VERY RARE Evans 1. 7 —

80 ONE—A BREWER'S-YARD, AFTER GARRARD, A MOST BEAUTIFUL PROOF, BEFORE THE LETTERS, EXTREMELY RARE Molt 1 —

81 One—The lion and boar, after Snyders, *brilliant, proof* do — 16 —

82 One—Lioness and whelps, proof do — 15 —

83 One—DITTO, ETCHING, EXTRA RARE do — 12 —

84 One—The smugglers, after Sir F. Bourgeois, PROOF, VERY FINE Evans 1. 10 —

85 One—THE BLACKSMITH'S-SHOP, FROM WRIGHT OF DERBY, VERY RARE Molt 3. 15 —

86 One—THE FORGE, FROM DITTO, PROOF, VERY RARE. — 4 — —

The two preceding lots are most uncommonly beautiful, and brilliant do

Carr over 92. 9. 6

	LOT	
— 10 —	87	One—Susannah and the Elders, after Rembrandt, *proof*
— 10 —	88	One—Mordecai, after Eckout, proof Molt
1 —	89	One—Ditto, an etching, extra rare Evans
C 3. 5 —	90	One—Washing our Saviour's feet, *proof*, extremely fine X
4. 15 —	91	One—The holy family with St. John Molt
C 6. 6 —	92	One—Bathsheba presenting Abishag to David, after Vander Werf, *a brilliant proof* X
2. 9 —	93	One—Augustus and Cleopatra, after R. Mengs, proof Smith
3 —	94	One—Nymphs sleeping, and satyrs with dead Smith game, proof, before the letters, very fine
C 2. 4	95	One—Bacchanalians, after Rubens, *a fine proof*
C 1 —	96	One—Etching of ditto, extra rare
2 —	97	One—The fig, after Rubens, *a most beautiful proof* Smith
4 —	98	One—Ditto, with a curious variation, most uncommonly rare Smith
2 —	99	One—Ditto, an etching, very rare Evans
2. 4	100	One—The porter and hare, after Zoffany, a Colnaghi most brilliant proof, extra scarce
4. 4 —	101	One—Rubens's son and nurse, a most extraordinary beautiful proof Molt
1 — 17 —	102	One—The larder, after de Vos, *very fine* X C
4. 12 —	103	One—The concert of birds, proof X C
3. 3 —	104	One—Ditto, an etching, *extra rare* Colnaghi
3. 3 —	105	One—The game market, proof X
C 3. 15 —	106	One—Ditto, *etching, extra rare* Molt
C 4 —	107	One—The green market, *very fine* X
1. 7 —	108	One—Ditto, *etching, extra rare* do
C 3. 10 —	109	One—The fish-market X
2. 5 —	110	One—Ditto, *etching, extra rare* Molt
3. 3 —	111	One—*The fruit market* X not good
2. 2 —	112	One—Ditto, *etching* Molt
14. 3. 6	113	Two—The fruit and flower pieces, after Van Huysum, beautiful proofs, and the rarest Smith of the works of this inimitable artist X

177. 0 — Carried over

£ 207

LOT

114 Two—THE FRUIT AND FLOWER PIECES, *etchings, very curious, and extremely rare* Brover Smith 177.8. 7.7—

115 One—AGRIPPINA, A MOST EXTRAORDINARY PROOF, BEFORE THE WORDS "HISTORICAL ENGRAVER," &c. WERE INSERTED Molt 4.4—

116 One—THE WITCH, AFTER TENIERS, A BRILLIANT PROOF Evans 3.13.6

117 One—*Ditto, an etching, extra rare* Thane 1.10—

118 One—COLONEL MORDAUNT'S COCK-MATCH AT LUCKNOW, A VERY BRILLIANT PROOF, EXTRA RARE Molt 4.4—

119 One—THE ROYAL ACADEMY, AFTER ZOFFANY, PROOF, EXTRA FINE AND RARE, *the plate being destroyed by fire* Molt 9.19.6

120 One—MELEAGER AND ATALANTA, *a proof, fine* × Do 4.4—

£ 212.10.—

END OF THE TENTH DAY'S SALE.

Eleventh Day's Sale.

ENGLISH SCHOOL.

LOT

13 – 1 SEVEN—The politician, by Ryder, &c. Colnaghi

5 – 2 Two—Hawking, and companion, after Wouvermans, by C. Preſtel, FINE PROOFS Smith

5 – 3 Two—After Morland, by Blake, *proofs*

5 – 4 Two—Flora and Roſina, after Stothard, by Knight Smith

14 – 5 Two—From Engliſh hiſtory—Charles I. and Lord Ruſſel, after Ditto, by Ditto

7 – 6 Two—The Vicar receiving his tythes, and companion, after Singleton, by Burke, *proofs* Molteno

6 – 7 Two—Going to market and companion, after Ditto, by Nutter, *proofs* do

13 – 8 Two—The tenant's family, and companion, from Stothard, by Knight, *proofs, in brown* Smith

8 – 9 Two—Ditto, *in black* Molteno

18 – 10 Two—The angels, after Sir Jos. Reynolds, by Simon, and one after Ditto, by Bauze, proofs Smith

9 – 11 Two—Muſcipula, and Robinetta, after Ditto, FINE PROOFS do

1. 1. 12 Two—Felina, and a girl ſleeping, after Ditto, *fine proofs* do

16 – 13 Two—Venus, after Ditto, by Collyer, and the ſnake in the graſs, after Ditto, by J. R. Smith, *proofs, very fine, and rare* Molteno

7 – – Cardoven

LOT

14 Two—Hen and chickens, and companion, after Miller, *proofs*

15 Two—Of dogs, after Gilpin, *proofs* Colnaghi

16 Two—Morning and evening, *after Rosa d'Tivoli*, by Preſtel,

17 Two—The Drowned Boy reſtored to his parents, and companion, after Smirke, *proofs* Molteno

18 One—The Woodman after Gainſborough, by Simon, *fine proof* Smith

19 One—Love, ſleeping, after Weſtall, by Nutter, *proof* Molteno.

20 Two—The ſchool-miſtreſs, after Wheatley, *proof, und etching* Smith

21 Two—The three holy children, and the charmers, after Peters, proofs Molteno

22 Nine—The cries of London, after Wheatley, proofs

23 Eight—After Howard, by Ryder, Knight, &c. Molteno
Two—After Oſtade, by Walker, proofs

24 Three—The village lawyer, after Holbein, by Walker, *proof*; and two from Amoroſo, by Ditto

25 One—The quack doctor, after *G. Dow*, by Heſſe, *proof* Molteno

26 One—Tobias and the angel, after Rembrandt, proof Smith

27 One—Dutch paſtime, after Teniers, by Collyer, *a brilliant proof* Colnaghi

28 Two—Buonaparte, *proof, and etching* Molteno

29 One—The ſeparation of Lewis the Sixteenth from his family in the Temple, by Schavionetti, *proof* do

30 One—The laſt interview, by Ditto, PROOF do

31 One—Preparation for execution, *proof* do

32 One—The burial of General Fraſer, after Graham, by Nutter, *proof* do

33 One—THE INFANT ACADEMY, after Sir Joſhua Reynolds, by Hayward, *fine proof* Smith

34 One—MRS. SIDDONS IN THE CHARACTER OF THE TRAGIC MUSE, AFTER DITTO, BY DITTO, A BRILLIANT PROOF, VERY RARE do

35 One—The Prince of Wales, after Ditto, by Ditto, proof Molteno

36 Three—After Boucher, by Ryland

37 Two—His Majeſty, and Earl Bute, after Ramſay, by Ditto, *fine* do

21.12.— Harrison

21.12.– LOT Glover
– 8.– 38 One—Antiochus, from De Cartona, by Ryland, proof
1.11.6 39 One—Edgar and Elfrida, after A. Kauffman, by Ditto, BEAUTIFUL PROOF Smith
– 15.– 40 One—Ditto, an etching, *very rare* Evans
1.15.– 41 One—KING JOHN RATIFYING MAGNA-CHARTA, after Mortimer, *by Ditto*, PROOF Smith
2.6.– 42 One—THE BATTLE OF AGINCOURT, after D°, by Burke, PROOF Do
– 10.– 43 Four—Duchess of Cumberland, Mrs. Robinson, and two more, by Sherwin
– 7.6 44 One—John, Earl of Sandwich, after Gainsborough, *proof* Do
– 8.– 45 Two—Earl Chatham, and Sir Joshua Reynolds, by Ditto, *proofs* Colnaghi
– 6.– 46 Two—The Bishop of London, and Dr. Boyce, after Ditto Mortimer
– 8.– 47 One—A Holy Family, after Beretoni, by Ditto, A BEAUTIFUL PROOF, RARE
– 19.– 48 Two—Altar Pieces at All-Souls and Magdalen Colleges, by Ditto, *proofs*
1.7.– 49 One—The Fortune-Teller, after Sir Joshua Reynolds, by Ditto, A BRILLIANT PROOF Evans
1.1.– 50 One—The death of Lord Robert Manners, after Stothard, by Ditto, *proof* Do
1.11.– 51 One—*Ditto, on satin, by Ditto, curious* Do
1.18.– 52 One—The riots, after Wheatley, by Heath, *a proof* Molteno
– 19.– 53 One—The etching of Ditto, *very fine* Evans
1.6.– 54 One—The dead soldier, after Wright, by Ditto, *a proof*
– 13.– 55 Two—The Marine Society, and a Frontispiece, from Loutherbourg, by Hall, *fine* Do
1.1.– 56 Two—Banditti, gambling, after Mortimer, by Hall, *fine proofs*
– 6.– 57 Two—Right Hon. Isaac Barré, by Ditto, an etching, *and proof, on India paper, fine* Molteno
– 9.– 58 One—Lord Hawke, after Cotes, by Ditto, proof, *fine* Do
– 8.– 59 One—R. B. Sheridan, Esq. after Sir Joshua Reynolds, by Ditto, proof Colnaghi
1.1.– 60 Two—The children in the wood, by Sharp and Byrne, *proof, and etching*, BEAUTIFUL Evans

43.6.– Carr Town

43.6 LOT Bowyer

4 9 - 61 Three—After Guido, Carlo Dolci, and Dominichino, by Sharp, *proofs, fine* Evans

1. 11 - 62 One—St. Cecilia, after Dominichino, by Ditto, *brilliant proof*

- 12 - 63 One—The holy family, after Sir Joshua Reynolds, by Ditto, *proof, before any letters* do

- 7 - 64 One—Ditto, by Ditto, *proof* Smith

- 7 - 65 One—Ditto, an etching, *fine* Molteno

1. 18 - 66 One—The Doctors of the Church, after Guido, by Ditto, *proof, very fine* Evans

- 9 - 67 One—The Witch of Endor, after West, by Ditto, *proof, fine* do

- 18 - 68 Five—The Prince of Wales, Hon. T. Erskine, by Ditto, and three others, *fine* Colnaghi

1. 17 - 69 Two—ALFRED DIVIDING HIS LOAF WITH THE PILGRIM, BY DITTO; AND COMPANION, BY MICHEL, PROOFS, VERY FINE. *These Pictures, painted by Mr. West, were presented by Mr. Alderman Boydell to the Stationers-Company* Evans

1. 2 - 70 One—JOHN HUNTER, after Sir J. Reynolds. by Ditto, *proof, very fine* Molteno

5. 10 71 One—THE SORTIE FROM THE GARRISON OF GIBRALTAR, AFTER TRUMBULL, BY SHARP, A VERY BRILLIANT PROOF Colnaghi

2. 12. 6 72 Two—FROM GUIDO AND MURRILLO, BY STRANGE, PROOFS, BEFORE ANY LETTERS, MOST BEAUTIFUL PROOFS Molt

3 - - 73 One—FORTUNE, after GUIDO, BY DITTO, A PROOF, BEFORE ANY LETTERS, MOST BRILLIANT &

5. 10 - 74 One—CHARLES I. AFTER VANDYCK, BY DITTO, PROOF, BEFORE THE LETTERS, UNCOMMONLY BRILLIANT, AND VERY RARE

1. 11 - 75 One—DITTO, *with the letters, very fine* Colnaghi

3. 13. 6 76 One—VENUS AND ADONIS, AFTER TITIAN, BY DITTO, PROOF, BEFORE THE LETTERS, REMARKABLY FINE Molt

2. 12. 6 - 77 One—THE APOTHEOSIS, *after West, by Ditto, proof, before the letters, extremely rare,* the plate being destroyed do

78 5 6 Cadogan

LOT

78 ONE—CHARLES I. *with the Horse*, FROM VANDYCK, BY STRANGE, A MOST BEAUTIFUL ETCHING, AND VERY RARE

79 TWO—Lord Mansfield, and Lord Camden, *fine*

80 ONE—POPE PIUS THE VITH. AFTER VANDYCK, BY MORGHEN, A BEAUTIFUL PROOF, RARE

81 ONE—LOUIS SEIZE, BY BERWICK, *with the engraver's signature, very fine*

82 ONE—BUNKER'S-HILL, FROM TRUMBULL, BY MULLER, A PROOF, VERY FINE

83 ONE—DEATH OF GENERAL MONTGOMERY, AFTER DITTO, BY CLEMENS, DITTO

84 ONE—DITTO, ETCHING, VERY RARE

85 ONE—The Beggar's Opera, from Hogarth, by Blake, *proof*

86 ONE—The Strollers dressing in a Barn, WITH THE CAP, EXTREMELY FINE

87 SIX—The marriage a-la-mode; one A MOST BEAUTIFUL PROOF, VERY RARE

88 SIX—The harlot's progress, first impressions, *before the crosses, very fine*

89 TWO—Herring and Hoadly, *fine old impressions*

90 Twenty-Three—First plate of the elections, tail-piece to Kirby's Perspective, by Woollett, and swearing the child, &c. by Hogarth, *old impressions*

91 TWO—The good shepherd, after Murrillo, by Major, print and letters

92 FOUR—After Teniers, by Ditto, *prints and etchings*

93 FOUR—After Ditto, by Ditto, *prints and etchings*

94 ELEVEN—After Berghem and Ferg, by Ditto, *prints and etchings*

95 THREE—One after Rubens, *print and etching*

96 THREE—By Ditto, and one after Wouverman, an etching, by Lawrent, *very fine*

97 SIX—After Vandewelde, &c. by Ditto, prints and etchings

Carried over

11th Day. ENGLISH SCHOOL. Brought over 122.4.

LOT

98 One—LE MENAGE, AFTER WOUVERMAN, AN ETCHING, BY LAWRENT, EXTREMELY FINE AND RARE Smith 1.11.6

99 One—Ditto, finished by Major, *very fine* do 1.3.

100 Three—From Bunbury, by Ryder, &c. *proofs* Moltino — 11.

101 Three—One La Fleur, in colours, after Romney, &c. *proofs* 8 — 7.

ANG. KAUFFMAN, RYLAND, DELATRE, BURKE, &c.

102 Eleven—Etchings, by A. Kauffman Smith — 15.

103 Eight—Palemon and Lavinia, and companion, and moral Emblems, after Ditto, by Taylor, *proofs* Molt — 9.

104 Twelve—After Ditto, by Marcuard, *proofs* —— — 11.

105 Four—After Ditto, by Sherwin and Burke, *proofs* Colnaghi — 13.

106 Two—Cupid and Euphrosyne, and companion, after Ditto, by Burke, *proofs* — 10.

107 Two—Cupid and Ganymede, and companion, after Ditto, by Burke, *proofs* — 8.

108 Two—Orpheus and Euridyce, after Ditto, by Ditto, *proofs* — 9.

109 Four—After Ditto, by Burke, &c. proofs Smith — 11.

110 Four—The Virtues, after Ditto, by Scorodoomoff, *fine* 8 — 7.

111 Two—From the History of England—Edward and Eleonora, and companion, by Ryland, *proofs*, VERY RARE AND FINE 3.3. Moltino

112 Two—Ditto, by Ditto, FINE PROOFS Evans — 1.13.

113 Three—Telemachus at the Court of Sparta and his return; and Achilles lamenting the loss of his mistress, *fine proofs* — 17.

114 Two—The Duchess of Richmond, and a Turkish Lady, by Ditto, *proofs*, *fine* Smith — 6.

115 Two—Eloisa, and the Grecian Lady, by Ditto, PROOFS — 7.

116 Two—Maria, and a Lady with an organ, by Ditto, *proofs* Smith — 6.

117 Three—Patience, Perseverance, and one more, by Ditto, PROOFS Evans — 10.

118 Three—Faith, Hope, and Charity, by Ditto, PROOFS Smith — 5.

119 Five—Conjugal Peace, Morning Amusement, &c. by Ditto, PROOFS Molt — 14

Cardon £ 138.18.6

138.18.6 11th Day, 3d over ENGLISH SCHOOL.

LOT

8 — 120 Two—The Judgement of Paris, and Juno borrowing the Ceſtus, by Ditto, PROOFS, FINE Smith

10 — 121 Two—Helen preſented to Paris, and companion, by Ditto, PROOFS, FINE Molteno

10 — 122 Two—The triumph of Venus, and Cupid diſarmed, by Ditto, PROOFS, FINE Evans

14 — 123 Three—The Nymphs adorning the buſt of Priapus, and companion; and Cymon and Iphigenia, by Ditto, PROOFS, FINE

9 — 124 Two—The death of Procris, and companion, by Fielding, *proofs*

6 — 125 Two—A ſacrifice to Cupid, and companion, by Scorodoomoff, PROOFS

Smith 8 — 126 Two—The triumph of Cupid and companion, by Ditto, *proofs*

9 — 127 Two—Nymphs ſtealing Cupid's arrows, and companion, by Ditto, PROOFS Molt

9 — 128 Two—Abelard and Eloiſa, and companion, by Ditto, PROOFS do

7 — 129 Two—The death of Eloiſa, and companion, by Burke, proofs

Smith 5 — 130 Two—From Sterne—the ſnuff box, &c. by Delatre, PROOFS

9 — 131 Two—Beauty under the protection of Prudence, and companion, by Ditto, PROOFS Molt do

6 — 132 Two—Dido, and Penelope, by Ditto, PROOFS

144.5.6

END OF THE ELEVENTH DAY's SALE.

Twelfth Day's Sale.

BARTOLOZZI's WORKS.

ALBANO AND ARTAUD.

LOT

1 FOUR—The Elements, after Albano, PROOFS, *before the letters very fine* Molteno — £ 3.13.6

2 One—The Triumph of Mercy, from Collins's Ode, after Artaud, PROOF, *before the letters very fine* 80 — £ 0 6

BACON.

3 Two—Mars, PROOF AND ETCHING, *engraved for the Philosophical Transactions* — £ 1.13.6

4 Two—Venus, PROOF AND LETTERS, *ditto, both rare* — £ 1.8.

5 One—Guy's monument, PROOF, *without letters, and before the alteration in the head of the standing, and the drapery of the reclining figure,* EXTREMELY RARE Holt — £ 1.10.

6 One—Ditto, *finished* PROOF, *very fine* — £ 18

7 Two—Earl Chatham's monument in Guildhall, LETTERS AND PROOF, *before the plate was reduced very rare* — £ 1.2.

Carried over 10.10.6

10.10.6 LOT Brown

BARKER.

1.19. 8 Two—The Woodman, ETCHING AND PROOF, *without the letters* Mottens

BARRALET.

1.3. 9 Two—the benevolent lady and companion, *figures by Loutherbourg*, ETCHINGS Evans

1.11.6 10 Two—ſame ſubjects, PROOFS, *before the introduction of the corners* Do

1.10. 11 Two—DITTO, *finiſhed proofs before the letters* Do

1.1. 12 One—Nymphs bathing, FIGURES BY CIPRIANI, *an etching, rare*

2.12.6 13 Two—nymphs bathing and its companion, the ſtorm, MOST UNCOMMONLY BEAUTIFUL PROOFS, VERY RARE, FROM MR. WOOLLETT'S COLLECTION Holl.

BARRETT.

1.9. 14 Two—from Shakeſpeare. Scenes in As you like it and the Tempeſt, FIGURES BY CIPRIANI, *etchings* Do

-19. 15 Two—the ſame ſubject, finiſhed, PROOFS Do

-16. 16 One—hunting, after Barrett and Gilpin; the landſcape by Morris, and the figures by Bartolozzi, PROOF Evans

BARTOLOZZI.

Baker-13. 17 Portrait of Bartolozzi, by Bouillard, after Violet, PROOF

-8. 18 Three—Pantheon ticket grand maſked ball, &c. Holl.

-12. 19 Two—The correſpondent, *proof and etching* Do Do

-9. 20 Two—A bacchante, PROOFS, *with variations*

-18- 21 Two—The Grecian daughter, PROOFS, *one before the back-ground was filled up, rare* Baker

-9. 22 Four—Faith, Hope, Prudence, Merit, and Vanity, PROOFS Mo.

Evans -16- 23 Two—Guardian Angel and Silence, PROOFS, *before any letters*

Holl. -8- 24 Two—Children at play, and Cupids at play, PROOFS

28.2.6 Cardoon

25 One—Madona and child, PROOF, *rare* Smith

26 Two—*Cupidon achete trop cher*, from the antique, PROOF Do

27 Six—Allegorical ſubjects of commerce, *proofs, with very curious alterations*, and one by Heath, *engraved for Mr. Pyke, Banker, in Bridgewater*, EXTREMELY RARE Mallett

28 Seven—The drawing-book, *proofs, before the letters, rare* Do

29 Two—Apollo with the lyre, PROOF AND ETCHING, *engraved for Mr. Fabris* Evans

30 Two—St. Cecilia, &c. PROOF AND ETCHING, *for Mr. Borgis*, Ditto Do

31 Three—The macaroni Orange-girl going to the bagnio, and returning from ditto, *fine, and rare.* Molt

32 Two—An allegorical ſubject of Commerce, PROOF, *engraved for Mr. Molteno's card* Evans

The infant academy, PROOF, MR. VIOLETT'S Ditto

33 Three—Genius ſtudying Muſic, PROOF, LETTERS, & ETCHING, on a large plate, *extremely rare*, a Ticket for Hanover-Square Concert, 1791 Do

34 Seven—Genius holding a glaſs, *proof, and letters, a pit check*

Apollo crowned with laurel, *a ticket for the Pantheon maſked ball*

An emblematical figure of hiſtory, *vignette in Sancho's letters*

Juſtice and Peace united, *Ditto in Mr. Saſtre's*

A ſtudy of Ears, and a boy's head, etchings, for Lavater, plates deſigned for Hunter's tranſlation Molt

35 Two—Muſic ſurrounded by Cupids, PROOF, *engraved for Madame Banti* Do

And love ſupporting a medallion, proof, before any letters

36 Six—Apollo with a Cupid ſupporting a lyre

Cupid reclining on a medallion, PROOF AND ETCHING

A Young Bacchus on a tun, PROOF AND ETCHING, and Do

Three Cupids with muſic-books, *engraved for Mr. Salpietro*

37 One—An allegorical figure of ſculpture, Cupid dictating to her, engraved for the Portugueſe Ambaſſador's Lady, PROOF, rare

38 One—Charity, a PROOF, *beautiful* Evans

54.6.6 - Cardonne

54 - 6.6 Bowie

6 5.15 - 39 The Gardens, PROOFS, *before any letters, designed by Bartolozzi and Viera, for Mrs. Montilieu's poem, very beautiful, and rare*

2 - 7 40 Four—Etchings, *Ditto, curious* Mollineux

7.6 41 Two—A child sleeping, PROOFS, one before the letters do

42 Ten—SUBJECTS ORIGINALLY INTENDED FOR FANS, viz.

6 11.11 - The origin of design—*ipse inv. & delin.*
The power of love, from the antique, J. B. Cipriani
The marriage of Cupid and Psyche
Hope nursing Love,—*A. Kauffman*
The fine arts,—*Ditto*
St. Cecilia,—*B. West*
The family of the Gracchi,—*Ditto*
Hope nursing Love,—*Sir Joshua Reynolds*
Venus chiding Cupid,—*Ditto*
An emblematical figure of victory, *by Lady Duncannon*
proofs in black, and presumed to be the finest and most complete set ever offered to the public

LADY DIANA BEAUCLERC.

17 - 43 Three—Children at play, and frontispiece to Leonora, a poem, *etchings, very rare* Evans

Molt 1.11.6 43 Three—Ditto, *proofs, before the engraver's name very beautiful*

Evans 4.12 - 44 Fourteen—Dryden's Fables, PROOFS, *very fine, the complete set*

BENWELL.

12 - 45 Four—Penrose and Adelaide, PROOFS Molt
And ETCHINGS, *rare*

11 - 46 Two—St. James's and St. Giles's beauties, PROOFS, *in brown, very fine, and rare* Evans

11 - 47 Two—DITTO, in red, ditto do

19 - 48 Two—Love, PROOF, *before the engraver's name*; and Maria, from Sterne, *before the plate was reduced* Molt

18 - 49 Two—Jenney, *from Auld Robin Gray*, PROOFS, *with a variation in the tree near the top of the wheel, rare* do

74.16.6 Cardoon

LOT

51 The Orange-girl, PROOF, *before the engraver's name*

52 Two—The Beggar Girl and Serena, PROOFS

53 Two—The Sailor's Farewell and Return, PROOFS, *before the publication*

BOTH AND P. BRILL.

54 Three—Morning and Evening, after Both, PROOFS, *the landscape by Byrne, the figures by Bartolozzi*
And Europa, after Brill, *fine landscape by Browne, and figures by Bartolozzi*

BUNBURY.

55 Two—Going to market, and companion, PROOFS

56 Two—Auld Robin Gray, PROOFS, *before the engraver's name*

57 Two—Lord Thomas and Fair Annette, and Lady Bothwell's Lament, DITTO, DITTO

58 Two—Love and Honour, and Adelaide, DITTO, DITTO

59 Two—Charlotte, and Lady Bothwell's Lament, DITTO, DITTO

60 Two—The Song and the Dance, DITTO, DITTO

61 Two—DITTO, *in black*, DITTO, DITTO

62 Two—The Mouse's Petition, and the companion, Marianne, (by Tomkins) etchings

63 Two—DITTO, DITTO, *proofs, one without the engraver's name, very fine*

64 Two—The ticket for Wynstay theatre, *with curious variations in the figure of tragedy, Harlequin's dress, and in the spelling of the word Pantomime*, VERY RARE, PRESQUE UNIQUE

65 Two—The Breakfast, Carlton Gardens, and Prospero disarming Ferdinand, PROOFS

66 Two—Lucy of Leinster, and Margaret's Tomb, PROOFS

BURNEY.

67 One—Genius supporting a medal, in commemoration of Handel, *rare*

LOT

68 Four—Mercury, Minerva, &c. from the IL MERCURIO ITALICO, PROOFS, *with variations*

69 Three—An allegorical subject, with *etching, proof, and letters, engraved for Madame Banti*
Two—A concert of music, *engraved for Dr. Burney's History*
And the Judgement of Paris, *proofs, before the letters, for the Il Mercurio Italico*

70 Three—The genius of Music attended by Mercury, *proof, before the plate was cut, and letters, engraved for Mr. Le Texier*, and the figure of Music seated near a pedestal, *a ticket for the benefit of Mr. Pacchierotti*
One—An allegorical subject of tragedy, three figures, PROOF, *engraved for Madame Banti*

71 Apollo instructing Love, ETCHING, PROOF, AND LETTERS, *engraved for Mr. Dragonetti*

72 Five—Various scenes from Bell's British Theatre, *proofs, one before the letters*

73 Two—A female figure embracing an urn, reclining on a tomb, attended by Genius, PROOFS, *one before the letters, engraved for Sir Joshua Reynolds's funeral*

CARLINI.

74 Three—Immortality trampling upon Envy, supporting a medallion of Mr. Bach; ETCHING, PROOF, AND LETTERS, *very fine, engraved as a design for a monument*

75 One—A design for a monument, to the memory of the late Alderman Beckford, with a curious alteration in the wig, RARE

A. CARRACHI.

76 Two—ORLANDO AND OLYMPIA, PROOF, AND LETTERS, EXTREMELY FINE AND RARE

77 One—THE WOMAN TAKEN IN ADULTERY, AN ETCHING, VERY RARE

12.6 LOT 31 Cavan

10 - 78 One—DITTO, PROOF, VERY FINE AND RARE C

18 - 79 One—Ditto, with letters, VERY FINE

12 - 80 One—CLYTIE, AN ETCHING, EXTREMELY RARE Baker

- - 81 One—DITTO, PROOF, VERY BRILLIANT C

12.6 82 One—THE SILENCE, PROOF, AS FINE AS POSSIBLE Evans

16 - 83 One—Venus, Satyr, & Cupid, PROOF, *before the arms, very fine* Moltino

18 - 84 One—*Ditto*, PROOF, *with the arms, beautiful*

5 - 85 One—An allegorical subject of Fortune, *rare* Smith

CASTIGLIONE.

2 - 86 Eight—Historical, *the complete set*, PROOFS, *extremely fine and rare* Smith

CIPRIANI.

7 - 87 One—The portraits of J B. Cipriani, F. Bartolozzi, and A. Carlini, after Rigaud, by J. R. Smith, PROOF Jo

1 - 88 Six—Heads—Admiration, Liberality, Harmony, Felicity, and Love, PROOFS

1.7 89 Six—Ditto, in colours, PROOFS Molt

18 90 Four—Contemplation and Attention, PROOFS, *in black, and in colours*

10 91 Six—Ditto, PROOFS, *in brown, red, and in colours* Jo

13 92 Six—Poetry and Music, Tragedy and Comedy, Constancy and Affection, PROOFS

12 93 Four—The Seasons, PROOF Molt

10 94 Six— Five Jo

8 95 Four—The Angel Gabriel, and Madona, after Hussey, with the alteration in the hands, *very fine and rare* Jo

12 96 Two—Lais and Lamia, PROOFS, *very fine* Jo

1.6 97 Two—Astronomy, PROOFS, *with and without the letters*

1.1 98 Two—A Bacchante, and Hebe, PROOFS, *before the names of the Artists* Evans

17 99 Two—Ditto, PROOFS, in black D Gray

148..3 — Cardoven

	LOT	
148.3.		Brought over
1.4.	100	One—*A Turkish Lady*, PROOF, *without the letters and arms, extremely rare* Malone
14.	101	Two—Ditto, one with the arms and dedication, PROOFS, *very fine* do
C 10.4.	102	Two—St. Cecilia, PROOFS, *with and without the letters*
C 1.16.6	103	Two—Ditto, engraved from drawings in the poſſeſſion of MR. LOCK, PROOFS, *before the publication, extremely rare and beautiful*
1.3.	104	Two—Angelica and Medora, PROOFS, *one before the plate was cut, extremely rare.—From a drawing in Mr. Wooahouſes's Collection* Malone
8.	105	One—The child and doll, PROOF, *before the name of Cipriani, very rare* do
10.	106	Two—Ditto, and companion, PROOFS, *fine* do
1.2.	107	Two—Conjugal Love, and companion, *etchings, rare* do
1.2.	108	Two—DITTO, PROOFS, *before the alteration of the madona's head* do
14.	109	Two—Mother and child, PROOFS, *with and without the letters*
9.	110	One—Ditto, PROOF, *ditto, extremely fine* do
C 6.12.	111	Fourteen—Cipriani's Rudiments of Drawing, ETCHINGS, AND PROOFS, BEFORE ANY LETTERS, EXTREMELY BEAUTIFUL AND RARE
C 2.10.	112	Five—The Second Part, PROOFS
C 18.	113	Five—Subjects engraved for Bell's Poets, PROOFS, *one moſt beautiful, before the letters*
2.4.	114	Five—DITTO, *one very curious* Malone
11.	115	Four—Ditto, PROOFS, *with variations, and one with the letters, very fine* do
1.11.6	116	Four—The Happy Father, Filial Affection, and companion, PROOFS, *before the titles* do
1.2.	117	Four—Ditto, with the titles, red and brown, *from drawings in Mr. Woodhouſe's Collection* do
18.	118	Four—Ditto, PROOFS, *with variations* do

173.17.6 Carried over

3.17.6 LOT Town

1.3. 118 Four—L'Allegro, and companion, PROOFS, *in red and brown, before the letters, very fine and rare* Molteno

-19- 119 Two—Prudence endeavouring to retain Beauty from following the infinuation of Love, and Genius deſcribing Beauty and Cupid dictating to him, PROOFS, *before the publication. From Drawings in the Collection of Mr. Woodhouſe* Do

-9- 120 Two—DITTO, PROOFS

1.8- 121 Four—The power of Love, and the power of Beauty, PROOFS, *in red and brown, very fine. From Drawings in the Collection of Mr. Woodhouſe* Do

-10- 122 Four—The Graces adorning the buſt of Raphael, and companion, (by Tomkins), proofs, aud etchings Do

-7- 123 Two—PROOFS, before the letters, *very rare* Do

-11- 124 Five—Love careſſed, and companion, PROOFS, *red and brown, before the letters, extremely fine* Do

1.5- 125 Four—Ditto, PROOFS, *red and brown, beautiful* Do

-8- 126 Two—Alcander and Nerina, PROOFS, *red and brown*

-12- 127 Four—Nymphs bathing, and companion, PROOFS, *red and black. From Drawings in the Collection of Mr. Woodhouſe*

1.11.6 128 Two—The triumph of Beauty and Love, and a ſacrifice to Hymen, PROOFS, *before the publication, extremely fine. From Drawings in the ſame Collection*

1.6- 129 Four—DITTO, PROOFS, *red and brown, very fine*

1.8- 130 Two—Ditto, PROOFS, *before any letters. From Drawings in the ſame Collection*

1.9- 131 Three—Le Premier Baiſir de L'Amour, and Venus ſurrounded with Cupids, etching, and proofs, *very fine*

1.4- 132 One—DITTO, *in colours, a moſt beautiful proof*

-12- 133 Two—The Shepherdeſs of the Alps, and a Naiad, *fine*

1.10- 134 Five—Mythological Subjects, ETCHINGS, EXTRA RARE.—*From Drawings in Mr. Woodhouſe's Collection; engraved for the Book of Sketches* Molt

1.6 135 Five—Ditto, PROOFS, AND ETCHINGS, *with variations, extra rare* Do

N

191-16 Cardoven

LOT

136 Two—Cipriani's Sketches, First and Second Part, *very fine*

137 Two—The Mother and Child, and Lady and Child, after S. Ferrata, PROOFS, BEFORE THE ARMS OR LETTERS, EXTREMELY FINE AND SCARCE

138 Two—DITTO, PROOFS, *with the arms, most beautifully engraved,*

139 Two—An allegorical subject—Cupid and Thalia, with emblems, PROOF, *before the horizontal lines at the bottom of the plate were added;* BRILLIANT AND RARE. *Engraved as a Frontispiece for the Songs of the Duenna*

140 Four—Allegorical—Music & Poetry, ETCHINGS, & PROOFS, *before the letters very fine and rare. Engraved for Mr. Tomkins's well-chosen Selection from the English Poets*

141 Four—Cupid with a mask, and the Graces crowning Merit, VERY SCARCE

Two—Ditto, with letter-press at the back. *Engraved for Mr. O'Brien's Comedy of the Duellist.*

£204.17.6

END OF THE TWELFTH DAY's SALE.

Thirteenth Day's Sale.

BARTOLOZZI's WORKS.

LOT

1 TWO—From Arioſto, PROOFS BEFORE THE LETTERS 1.19.

2 Three—DITTO, *all extremely rare, and beautiful.* THESE SPECIMENS ALONE WOULD IMMORTALIZE THE TALENTS BOTH OF PAINTER AND ENGRAVER 2.9.6

Mold Ten—DITTO, *very fine, all that were engraved by Mr. Bartolozzi for Mr. Molini's elegant edition of that celebrated Poet* 1.10.

4 Two—A Moraliſt among the Tombs, PROOFS, *with and without the letters. Engraved for Mr. Giannini's Italian Tranſlation of Gray's Elegy* Baker 1.9.

5 Three—Sir F. Cunliffe's arms, a Sybil in contemplation, and another inſcribed EST ULUBRIS, PROOFS, *before the letters, extremely fine* 1.11.6.

6 Two—Beauty attended by Cupid, and Pſyche uniting the torches of Love, and an emblematical ſubject of three figures. *Painting, &c. Engraved for Mrs. Parker's Card, and Sir Jos. Reynolds's ditto, very ſcarce* Mold 1.6.

7 Two—An emblematical ſubject of Love and Peace, Lady Beſborough's Card, and an Infant Mercury with Cupid, Lady Shelburne's Viſiting ditto, A PROOF, *before the letters, very rare* 2.2.

Baker

Cardon 12.8.6

12.0.6 Brown

LOT

£ 3.4 8 Two—Children with masks, *proof and letters*, extremely rare; one before the names of the Artists; and the other with the inscription at the top—*Engraved for a Masquerade Ticket, Hanover-square*

6.— 9 One—Comus attended by Cupid with masks, inviting Thalia to the Revels, A MOST CURIOUS PROOF, *before the masks were finished, and the back-ground behind Thalia's leg was darkened.* EXTRA RARE.—*A Masquerade Ticket for Mrs. O'Neill, Shanes-Castle* Mall

1.6.— 10 Two—Love inspiring Sappho to write an Ode to Music, and Beauty attiring attended by Love and Hymen.—Engraved for Mr. Giardini: *very beautiful; one a proof on India paper, very rare* Jo

£ 1.1.— 11 Two—The Head of Apollo, in a Masonic Symbol.—Engraved for Baron ——— *Concert at Freemasons' Hall*

Two—Figures emblematical of Music, PROOFS, *before the letters, both fine.—Engraved for the Benefit of Mr. Savoia*

£ 1.9.— 12 Three—Infant Mercury listening, and two emblematical figures of Children, with variations, *very rare.—Both engraved for the Professional Concert, Hanover-Square*

£ 2.10.— 13 Three—Fame, with emblems on the top of a wreath, formed by palm and olive branches; one a curious PROOF, *before the music was engraved on the scroll, and without the names of the Artists, very rare;* and an emblematical figure with a scroll. *—Both engraved for the Grand Concert, Hanover-Square*

1.9.— 14 Two—A Pastoral subject—Infant Performers. *Engraved for Mr. Fierville's Ball*

Two Emblematical figures of Vocal and Instrumental Music with a Harp.—*Engraved for Mr. Jones's Benefit*

4.16.— 15 Three—An emblematical figure with a Griffin, proof, before any letters.—Engraved for *Mrs. Grassi* Baker

DITTO, altered for Bach and Abel's Concert, *extremely rare*

5.18.— 16 Three—Cupid resting on his bow admiring a figure of Thalia, ETCHING, PROOF, AND LETTERS, *fine and rare.—Engraved for the Sçavoir Vivre Masquerade* Mall

40.1.6 Carried over

 Brought over 40.1.6

LOT

17 Two—An angel with a mantle, PROOF, AND LETTERS, *extra rare, engraved for an Oratorio* 1.11.6

18 Two—Love receiving masks from a Triton near a pedestal, on which are placed musical instruments, &c. *engraved for a masked-ball, at the Opera-House*, 1771 Malt 1.14.

Thalia unveiled, with a mask in her hand, attended by a boy, with grapes near him, holding a tablet, on which is written "MASQUED BALL, NEW CLUB, SOHO, Feb. 24, 1778," *in black, most uncommonly brilliant, and rare*

19 Two—An emblematical figure of Commerce, with attributes, seated within a wreath, composed of oak, olive, and palm branches, PROOF AND LETTERS, *the first most uncommonly fine, engraved for the late Mr. Alderman Wilkes.* Malt 3.3.

20 Two—Father Thames, attended by Britannia and Commerce, exciting Competition, ETCHING, AND PROOF, *without any letters, and before the shell was enlarged* Do 4.4.

21 Two—Ditto, PROOF, and lettered impression, with variations, *engraved for the regatta-ball at Ranelagh* Do 2.12.6

N. B. BOTH THE PRECEDING LOTS ARE CURIOUS, AND EXTREMELY RARE.

22 One—Genius crowning Handel, a most BEAUTIFUL PROOF, *in black, before the alteration in the neck-cloth, engraved for the Commemoration in Westminster-Abbey* Thomson 1.13.

23 Two—DITTO, PROOF, *and letters*, with the alteration *in the neckcloth* Do 1.1.

24 One—Mercury, attended by Cupid, stringing the lyre, PROOF, *without the letters, very fine, and rare, engraved for Mr. Giardini, from a drawing in Mr. Woodhouse's Collection* Baker 3.1.

25 One—DITTO, very fine, *with a curious inscription after the engraver's name, rare* 18.

26 One—An emblematical subject, tragedy, and comedy, A PROOF, *before the letters, exquisitely fine, and rare, engraved for Mr. Giardini* Baker 3.18.

27 Three—Orpheus and Eurydice 1st and 2nd plates, and Venus attended by Love and Music, *engraved for Mr. Giardini* Malt 1.4.

Carried over 64.18.6

LOT

3.10 - 28 Three—Psyche giving instructions to Hymen, for the arrangement of the Concert, ETCHINGS, AND PROOFS, *with variations, extremely fine, and rare, engraved for Mr. Giardini* Molteno

1.11.6 - 29 Four—Two, Apollo with his lyre, with variations, *engraved for Mr. Borgi* do
Orpheus charming Cerberus, *ditto for Mr. Tenducci*
Apollo and Daphne, *ditto for Mr. Giardini. All very fine*

1.11.6 - 30 Three—Apollo crowned by Mercury, the Judgement of Midas, and Apollo instructing the Muses, most uncommonly beautiful; *engraved for Mr. Giardini. It is very difficult to obtain impressions of this brilliancy, being generally printed on cards.* do

2.11 - 31 One—Venus rising from the sea attended by doves, and boys with masks, A PROOF, BEFORE THE LETTERS, *most brilliant, and extra rare, engraved for a masquerade-ball at Ranelagh*

1.15 - 32 Two—Vertumnus and Pomona, within a wreath of the most beautiful foliage, PROOF AND LETTERS, *very rare* do

2.12.6 33 Two—Venus in a shell, surrounded by Cupids, the large plate, *a very beautiful* PROOF do
DITTO, with the letters, *very fine*

- 9 - 34 Two—History and music, PROOFS, BEFORE THE CORNERS, *very rare* do

1.19 - 35 Four—DITTO, with variations, *also rare* do

1.16 - 36 Three—History, Music, and Sculpture, etchings, *rare*
Four—Sculpture, Painting, Music, and History. ETCHINGS AND PROOFS, *some rare* do

2.4 - 37 Four—Same subjects, PROOFS, BEFORE THE LETTERS, *engraved from drawings in the collection of Mr. Woodhouse* do

3.18 - 38 Four—The Elements, PROOFS, *before the titles, very rare*

- 12 - 39 Four—DITTO, PROOFS, *fine*

1.11.6 40 Four—Faith and Hope, proofs, in brown, before the letters,
DITTO, in red, *very fine, from drawings in Mr. Woodhouse's collection*

2.2 - 41 Two—Fortune and Prosperity, PROOFS, *before any letters, very rare*

93.1.6 - Carried over

 13th over 93 1. 6

LOT

42 Four—DITTO, PROOFS, *in black and brown, fine, from drawings in the same collection* Mall — 18 —

43 Two—DITTO, *in colours*, fine — 17 —

44 Four—Beauty, Meekness, Harmony, and Prudence, PROOFS, *fine* — 17 —

45 Four—Contentment and Friendship, PROOFS, in black, DITTO, in colours, very beautiful.—*From Drawings in the Collection of Mr. Woodhouse* Reid — 18 —

46 Two—Tragedy and Comedy, PROOFS, *before the letters, extremely fine.—From Drawings in the same Collection* Evans — 1. 1 —

47 Four—Cupid and Psyche, PROOFS, with variations, *fine* Reid — 18 —

48 One—Hebe, PROOF, *most beautiful* — 18 —

49 Two—Juno borrowing the Cestus from Venus, Jupiter and Juno, PROOFS, *in brown, before the letters, rare* — 1. 2 —

50 Four—The same subjects—Hercules and Omphale, and Bacchus and Ariadne, ALL PROOFS, *fine* Mall — 18 —

51 Four—The Judgement of Paris, and Venus attired by the Graces, PROOFS, *before any letters, very fine* Do — 1. 5 —

The Drawings of the three preceding Lots are in the Collection of Mr. Woodhouse

52 Two—Psyche going to bathe, and companion, PROOFS, *before the letters, and the line round the oval; beautiful, and extremely rare* — 2. 13 —

53 Two—The same subjects, PROOFS, *with the line, equally beautiful* Mall — 1. 1 —

54 Two—Perseus and Andromeda, and companion, PROOFS, *before the names of the Artists; very fine* Do — 1. 1 —

55 Two—THE SAME SUBJECTS, PROOFS — 19 —

56 Two—Pegasus feeding on roses, and Apollo tuning his lyre, PROOFS; *one before any letters.—Engraved for Mr. Bergi* — 1. 6 —

57 Three—Pan and Syrinx.—*Engraved for Mr. Bach's Sonatas, dedicated* TO THE DUKE OF MECKLENBOURG — 12 —

58 * The Mask of Apollo within a wreath of laurel supported by boys.—*Engraved for Six Canzonettes; dedicated to* LADY GLENORCHY Mall — 1. 10 —

Car^d over 112 1. 6 —

LOT

Pan playing near a buſt of Martial, which is placed on a pedeſtal. — *Engraved for Graglia's Italian Tranſlation of Martial's Epigrams, all very fine*

58 Four—Apollo playing on his lyre, ETCHING AND PROOF, *before the name of Painter or Engraver, and letters; very fine, and difficult to be obtained in ſuch high preſervation.—Engraved for Abel's Six Concerts, &c.*

Two—Diana preparing for the Chace, PROOFS; *one, before any letters, very fine.—Engraved for Mr. Beckford's Eſſay on Hunting. From the original Drawing in the Collection of Mr. Woodhouſe*

59 Four—Ditto, from Metaſtaſio, *three* PROOFS, *before the letters, in black; and one in brown, very fine and rare*

60 Two—Summer, PROOF, AND ETCHING.—*Engraved for Pergoleſi's Book of Ornaments, extra fine, and rare*

61 Seven—Luna, Apollo, a Sacrifice to Hymen, Spring and Autumn; *theſe are falſe proofs*; and two others, The Marriage of Cupid and Pſyche, and Venus on the waves

62 One—Bacchus and Ariadne, ON A LARGE PLATE. *An impreſſion, in this ſtate, is uncommon*

63 Ten—Subjects deſigned for Fans: viz.

The Power of Love, from the Antique, *after J. B. Cipriani*
An emblematical figure of Victory, *after Lady Duncannon*
The Marriage of Cupid and Pſyche
The origin of deſign, *after F. Bartolozzi*
Hope nurſing Love, *after A. Kauffman*
The Fine Arts, *Ditto*
The Family of the Gracchi, *after Weſt*
St. Cecilia, *after Ditto*
Hope nurſeing Love, *after Sir J. Reynolds*
Venus chiding Cupid, *after Ditto*

PROOFS, *in brown, very fine*

LOT

64 Three—Hope nurſing Love, Hercules and Omphale, and Bacchus and Ariadne, *extra rare*

65 Five—Hercules and Omphale
Bacchus and Ariadne.—*From Drawings in Mr. Woodhouſe's Collection.*
Cephalus and Procris
Love forming Darts,
And Love ſharpening Ditto.—ALL PROOFS, ON LARGE PAPER, *very fine*

66 Four—A Medallion of His Majeſty, with a Reverſe between a Caduceus, ornamented with palm and laurel branches; and Zephyrus adorning the buſt of Priapus, *very fine.—Engraved for a Diſſertation on Oriental Gardening, by Sir Wm Chambers*

67 Three—Chriſt appearing to a Suppliant, *letters and proof, with curious variations. Engraved for Dr. Prieſtley's Publication on Matter and Spirit. From the Drawing in the Collection of Mr. Woodhouſe*; and a ſubject with three figures in a cell. *Engraved for Mr. Howard; likewiſe a proof, before any letters*

68 Four—A View of the Great-Room at Free-Maſon's Hall; the Architectural Part by Mr. T. Sandby; the Figures by Mr. Cipriani are allegorical, viz. Religion, Faith, Hope, Charity, &c.—*Variations, in etchings and proofs. From a Drawing in Mr. Woodhouſe's Collection*

69 Three—Virtue directed by Prudence, and Innocence taught by Love, PROOFS, *before the titles, very fine*

70 Two—Religion and Faith, PROOFS, *fine*

71 Two—The Nymph of Immortality crowning the Buſt of Shakeſpear, and Euphroſyne from Amiconi, PROOFS, *moſt beautiful; and one before any letters*

72 Two—Ditto, PROOFS, *in red, fine*

LOT

73 Two—Britannia with the Cap of Liberty.—Engraved for Mrs. Macaulay's Treatise on Civil Liberty, *very fine and rare*

A Female Figure standing, with various allegorical Devices, *an etching, extra rare; never published. Engraved for Mr. Hollis*

74 One—The figure of Fame seated under a tablet, AN UNFINISHED PROOF BEFORE ANY LETTERS, EXTREMELY RARE.—*Engraved for Hollis's Memoirs*

75 Five—The same subject, with the portraits of Fras. Hutcheson, Laurence Natter, B. Whitelock, and Thomas Hollis; also medallions of Timoleon, Phlhia, and Jole, *extremely fine*

76 Fame receiving a scroll from Music.—*Engraved for Abel's Six Quartettes*

Fame supporting a Medallion of Handel.—*Engraved for a Frontispiece to his Sacred Music; both rmarkably fine; and one* A PROOF, *before the letters*

77 Seven—Hercules conducting Virtue to the Temple of Fame

Britannia supporting the Royal Arms, and Religion with Attributes.—The Arms of the Earl of Abingdon, Lord Middleton, and Lord Scarsdale; the Supporters of the last A PROOF, *very curious, and extremely rare.—Engraved for Edmonson's Peerage*

78 Two—The Fine Arts receiving Models from Genius, A PROOF, before the inscription on the scrole, the top of the easel darkened, and before *the marginal lines were introduced, and the alterations of the names of the Artists at the corners,* PROOF

And another—Boys with a lamb, and one Boy piping, from Simon de Pesaro, PROOF, *extra rare*

79 Four—Two, the same subjects; and one of Time destroying the Fine Arts, after Rebecca; and one, a Holy Family, from Guido Reni, UNIFORM IN COLOUR, *and most extra rare.—Engraved for Mr. Rogers's Book of a Century of Prints*

80 Two—Genius stopping the Ravages of Time, and Cæsar with a casket in the Temple of Venus.—*Engraved as Frontispieces to the Duke of Marlborough's celebrated Volumes of Gem*

LOT

81 Two—St. Bruno and Sappho, PROOFS, BEFORE ANY LETTERS, *extra fine and rare.—Engraved* FOR TRAVELS *which were never publiſhed* Molt. 2.7.

82 Four—Columbus ſtanding under the Spaniſh banner, receiving preſents of Bread-Fruit from the American Indians, PROOF, AND ETCHING, *very fine.—Engraved for Edwards's Hiſt. of Weſt-Ind.* And Two—The interview between Coriolanus and his mother, PROOFS, *with variations.—Engraved for the Play* do 3.5.

83 Three—Hector and Andromache, Ulyſſes and Penelope, ONE AN ETCHING do 1.11.6

84 ~~Two~~—Ditto, PROOFS, before the letters, *extremely fine*
The ſubject of Hector, &c.—ENGRAVED FROM A MOST CAPITAL DRAWING IN MR. WOODHOUSE'S COLLECTION Rejected

85 Three—Edward the Fourth's firſt interview with Jane Shore, and Henry II. and Fair Roſamond, ETCHINGS, AND PROOFS 2.15. Molt

86 Two—Achilles and Briſëis, and companion, *moſt beautiful proofs* 1.6. do

87 Two—Tancred and Erminia, Tancred and Clorinda, ETCHINGS, AND PROOFS, *very fine* 1.14. do

88 Two—The Queen of Edw. IV. parting with the Duke of York, and the Com. the Dukes of Northumberland and Suffolk praying Lady Jane Gray to accept the Crown, ETCHINGS, *very fine and rare.*—ENGRAVED FROM TWO MOST CAPITAL DRAWINGS IN MR. WOODHOUSE'S COLLECTION Baker 2.2.

89 Two—DITTO, PROOFS, in brown, *very fine* Molt 3.3.

90 Two—Ditto, *before the Artiſts names* — 1.9.

91 Three—The heroiſm of Prince Edward, ſon of Henry VI. PROOF AND ETCHING, and the Interview between Edw. V. and his Brother, *after Ramberg*, PROOF Reed 1.18.

92 Two—Earl Darnley and Oliver Cromwell, ETCHINGS, *very fine* Molt 1.16.

93 Two—Ditto, PROOFS, *very fine* Baker 1.18.

94 Two—The arrival of Eloiſa in the Elyſian-Fields, PROOF, *and etching* 1.1.

Carried over 169.18.6

LOT

95 One—The death of Dido, PROOF, WITHOUT ANY LETTERS, AND BEFORE THE DRAPERY AROUND THE NECK WAS FINISHED; *very rare*

96 One—Ditto, PROOF, *very fine*

97 One—An emblematical ſubject, on two ſheets—THE DIPLOMA FOR THE ROYAL ACADEMY. The figures of Hercules and Apollo ſupporting a medallion, encircled with a wreath, in the right of which the Fine Arts are repreſented with their various attributes; Britannia, on the the left, directs their attention to a figure, which repreſents Majeſty embracing Wiſdom ſeated on a throne, elevated on a pdeſtal, inſcribed—"Royal Academy of Arts, inſtituted M.DCC.LXVIII," near which an attendant Genius is holding wreaths of laurel; *a remarkable fine impreſſion.* THE UNITED TALENTS OF THESE GREAT ARTISTS ARE NOT MORE CONSPICUOUS IN ANY PERFORMANCE THAN IN THIS, IN WHICH ELEGANCE OF DESIGN, CORRECTNESS OF DRAWING, STRENGTH AND DELICACY IN FINISHING, ARE TRANSCENDENTLY APPARENT, AND RANKS THIS PRODUCTION AS A SPECIMEN OF ART UNRIVALLED IN ANY SCHOOL

98 One—The deſcent from the Croſs, after Vandyck, etched by Cipriani, *very fine*

99 Two—Adam and Eve, *figures by Cipriani; and Landſcape, by Hearn,* ETCHING, AND PROOF, BEFORE ANY LETTERS.—*Engraved by Bartolozzi and Pouncy,* FROM A DRAWING IN MR. WOODHOUSE'S COLLECTION

100 Four—MINERVA on Mount Parnaſſus receiving the muſes, and HERCULES preſented in HEAVEN to JUPITER and JUNO, by MINERVA and MERCURY, PROOFS, *with and without the letters*

101 Four—The triumph of Venus, & carrying off a Sea-Nymph; HERCULES and another; after the antique, PROOFS AND ETCHINGS, *curious*

LOT

102 Four—Minerva visiting the Muses
*A Sacrifice to Jupiter
*Neptune and Amphitrite
Vulcan and Venus
PROOFS, BEFORE THE AQUATINT, EXTREMELY FINE AND RARE

Bowe 2/3:19-
Molt 3.10-

* Those two Drawings are in the Collection of Mr. Woodhouse.

103 Four—Same subjects, first impressions with the aquatint, *very fine* 3.1-

104 Two—A Fawn, and Hermophroditus, *engraved from Mr. Lock's Statues, very fine* Molt 1.1-

105 Two—A military Subject from an ancient basso-relievo, PROOF, AND ETCHING, *rare, engraved for Jephson's Roman Portraits* 2.7- Baker

106 Three—Basso Relievos, from the Antique; *one, a most curious variation, before the face of the figure of* HECTOR *on the Bier was introduced,* ALL VERY RARE.—*Engraved for Wood's Life of Homer* 5.5- Jo

107 Eighteen—Sheets of Coins; sixteen of which are PROOFS, BEFORE THE LETTERS, *very fine and rare* not compleat 4.8-

108 Three—THE PORTLAND VASE PROOFS WITHOUT THE LETTERS EXTREMELY FINE AND RARE 6.6- C

109 Three—DITTO, ETCHINGS VERY FINE AND CURIOUS 4.4- Thos

110 Five—DITTO, WITH THE LETTERS AND THE TITLE, ALL FINE 4.4- C

111 Jupiter Dodonæus, PROOF, BEFORE THE LETTERS.—*Engraved for Mr. Duane* Molt -12-

112 Ditto and Trypho, A PROOF, *before the letters* Molt -13-

113 Two—Antinous and Ptolemeus Philadelphus, *both proofs, before the letters* 1.6- C

114 Eighteen—From Drawings by various Masters, in the King's Collection, *fine old impressions* 3.3-

115 Three—Etchings, *very scarce*; two from the above Collection. Baker 2.7-

END OF THE THIRTEENTH DAY's SALE. £256.13-

Fourteenth Day's Sale.

BARTOLOZZI's WORKS.

CORREGGIO.

LOT

1 ONE—The Magdalen, PROOF, *before the letters, very fine*

2 Two—Jupiter and Juno, and Cupid cutting his bow, PROOFS, *before the letters* do

R. AND M. COSWAY.

3 Two—Love and Innocence, red and brown, PROOFS, *one before any letters*

4 One—Ladona, PROOF, *in black, before the letters, very fine*

5 One—DITTO, in brown ditto do

6 Two—The Hours, ETCHING, AND PROOF, *before any letters*

7 One—A paſtoral ſubject, for Mr. Napier's Muſic do

8 Two—Venus and Adonis, PROOFS, *very rare, before the head of Adonis was altered, one without any letters* do

MISS EMMA CREWE.

9 Two—The Gypſies, and companion, PROOFS, *before any letters*

DANCE, LADY DASHWOOD, C. DOLCI, AND EDWARDS.

LOT

10 ~~Two~~ One—One an allegorical subject of two figures, after Dance, *Sir W. W. Wynne's Concert Ticket* Molt -14-

11 Four—Etchings by Lady Dashwood, *rare* do -1.12-

12 One—Madona, after C. Dolci, PROOF, *very fine* -9-

13 Three—Madona and Child, after C. Dolci, PROOF, AND ETCHING, and Vandyke's wife and child, after Vandyke, PROOF, *very fine* Smith 1.8-

14 Two—Emblematical figures, by Edwards, *engraved for Goldsmith's Roman History*, PROOF, *before the plate was reduced, very rare*; and the Good Samaritan, A PROOF Molt 1.2-

15 Two—DITTO, the small plate, PROOF do 1.8-
Good Samaritan, DITTO

FUSELI, GABIANI, GAINSBOROUGH, L. GIORDANI, GUARANA, GUIDO, AND GUERCINO.

16 Two—Queen Catherine's dream, from *Fuseli*, PROOF, AND ETCHING, *fine* do -17-

17 Two—Hobbinol and Lavinia, by Bartolozzi, and companion, the Cottage Children, after Gainsborough, by Tomkins, ETCHINGS do -13-

18 Two—DITTO, PROOF, Ditto, Ditto, *before the letters, very fine* 1- Molt

19 Three—Etchings after Gainsborough, fine; and Diana in the chace, after Gabiani, ditto -18- do

20 Two—Queen Elizabeth striking the Earl of Essex, and the murder of David Rizzio, from Guarana, PROOFS, *fine* Walden 1.6-

21 Two—Jupiter and Europa, after Guido, in brown and red, *very fine* Molt -13-

22 One—GUERCINO'S DAUGHTERS, AFTER GUERCINO, IN THE SQUARE, *remarkably fine* Smith -18-

23 Three—The Mother and Child, after ditto, *with variations*, PROOFS, *very fine* do 2.2-

Carried over 23-

£ s
23 .. LOT
3.8.. 24 ONE—THE CIRCUMCISION, AFTER GUERCINO, MOST BEAUTIFUL PROOF
-14.. 25 One—DITTO, with the letters, *very fine* Smith
1.13.. 26 Six—Etchings on ſtained paper, AFTER DITTO, *beautiful* do
1.8.. 27 Eleven—Ditto, after ditto, engraved at Venice do
1.1.. 28 One—Venus, Cupid, and Satyr, after L. Giordano, AN ETCHING, VERY RARE Mott
2.2.. 29 One—Ditto, PROOF, VERY FINE Smith
3.3.. 30 Seventy—Etchings, *after Drawings in the King's Collection, from Guercino, old impreſſions* Smith

HAMILTON.

-8.. 31 Two—The boy gathering apples, and the girl with a ſquirrel, PROOFS, *before the publiſher's name, fine* Mott
-10.. 32 Two—Hamlet and his mother, Romeo and Juliet, PROOFS do
1.. .. 33 Two—Hiſtorical, Edward the Martyr and Edgar and Elfrida
1.12.. 34 Two—Ditto, Caractacus and the Treaty of Troy do
-9.. 35 Two—Ditto, ETCHINGS, Death of Arcite do
1.12.. 36 Two—Palemon and Arcite, and the Death of Arcite, PROOFS do
1.13.. 37 Ten—Of the months, PROOFS, *before the letters* do
5.18.. 38 Twenty-one—PLATES FOR THOMSON'S SEASONS, BRILLIANT PROOFS, *the complete ſet, remarkably fine* do
5.10.. 39 DITTO, ETCHINGS, VERY FINE, AND EXTRA RARE do
-8.. 40 Two—*The tranſparency painted for the bank, on his Majeſty's Recovery, exhibited April 24, 1789,* AN ETCHING, *very rare* do
-17.. 41 One—DITTO, PROOF, *very fine*
-12.. 42 One—Ditto, *in which his Majeſty is repreſented ſitting under an arch, &c. exhibited by Sir Joſeph Banks, Bart. in Soho-Square, on the ſame occaſion,* PROOF, *very fine*
1.16.. 43 One—The Earl of Clare's State-Carriage, as Lord Chancellor of Ireland; on the pannels are painted various allegorical ſubjects, an ETCHING, *rare* Mott
-15.. 44 Four—Children playing at marbles, and companion, PROOFS, *with and without the letters* do

59.9.. Carried over

LOT

45 Four—Children playing at hunt-the-slipper, and companion; ditto at trap-ball, PROOFS, *very fine* — Brown 59.9.— 1.1.—

46 Two—The three Graces and Belinda, ETCHINGS, engraved for Du Rouveray's edition of Pope's Rape of the Lock — Molt — 17.—

47 Three—Ditto, and one from Glover's Leonidas, PROOFS, *before any letters* — 1.17.—

48 Two—Genius unveiling Nature, PROOF, AND ETCHING, Ticket to Mr. Walker's Lectures, *very beautiful* — Waldron — 2.—.—

49 One—An emblematical figure of the city of London, with attributes, UNFINISHED PROOF, *before the artists' names, extra, rare, a Ticket for the Lady Mayoress' Ball, in the Mayoralty of* MR. ALDERMAN BOYDELL — Do — 2.5.—

50 Two—Ditto, PROOFS, in black and brown — 2.9

51 Three—Poetry and History presenting Painting with subjects for her pencil, PROOFS, *with variations, exceedingly beautiful, engraved for Mr. Macklin's catalogue of prints* — Molt — 16.—

52 One—Britannia distributing laurels to Music and Poetry, *for Mr. Napier's music-book* — Do — 10.6

53 Three—The Winter's Tale, ETCHING, PROOF, AND LETTERS, *very fine, for Boydell's Shakespeare* — Do — 15.—

HARDING, HEARNE, AND HOGARTH.

54 Two—From Sterne, La Fleur—and The Sword, after Harding, PROOFS — Do — 10.—

55 Seven—From the Antiquities, Views after Hearne, *figures by Bartolozzi*, PROOFS, *very fine* — Do — 1.7.—

56 Two—From Joseph Andrews, after Hearne, figures by Bartolozzi, *proof, and etching, very fine* — 1.13.—

57 Two—The Shrimp-Girl, after Hogarth, PROOFS, *with and without the letters* — 18.—

Car Dover 76.1.6

LOT

58 Four—Two portraits of Lords Melcombe and Winchelsea, PROOF, AND LETTERS, North and South Britain, with and without the aquatint

59 Two—Groups of Angels, after Howes, PROOFS

60 Four—Two plates, containing eight subjects, PROOFS, AND LETTERS, *engraved for Richardson's Iconology*

JONES

61 One—Dido and Æneas, after Jones and Mortimer, *the landscape engraved by Woollett, and the figures by Bartolozzi, proof, very fine*

A. KAUFFMAN.

62 Four—Apollo and companion, *proofs, before the letters*
Celia and Rosalind, DITTO

63 Three—Fatima, PROOFS, *with variations*

64 Three—Zoraida, DITTO, *Ditto*

65 Two—Adoration and Humility, PROOFS, *before any letters, very rare*

66 Two—Ditto, in colours

67 Two—The Fair Alsatian, PROOFS
The Liberal Fair, *proof and etching, fine*

68 Four—A Muse, *proof and letters, engraved for Scot's Poems*
The Tragic Muse, PROOF, *very fine, and rare*
Socrates, *with a scroll*

69 Three—Two Leonora PROOFS, *one before the names of the artists*
Miss Eyre, PROOF, *before any letters very rare*

70 Four—Science in the arms of Peace
Damon and Delia, PROOFS, *in red and black, very fine*

71 Four—Diana preparing for the chace
Paris and Oenone, PROOFS, *in red and black, very fine*

Brover 88.7.–

LOT

72 Four—The Death of Clorinda and companion, PROOFS, *in black and brown, before any letters, very fine* Molt 1.–.–

73 Four—Damon and Musidora — — –16–

Celadon and Amelia, PROOFS, AND LETTERS, *in black and red, fine*

74 Four—The Tambourine and Castanett, PROOFS, *in brown aad red*, VERY BEAUTIFUL Reed –12–

75 Four—Hebe and Antiope, and two others, PROOFS, *very fine, one before the letters* 1.1.–

76 Five—Two PROOFS, AND ETCHINGS, engraved for Hoole's Translation of Ariosto Molt 1.2.–

Two—Harmony, *engraved for Mr. Legat*, PROOF AND ETCHING

77 Two—Rural Sports, *from a drawing in Mr. Woodhouse's collection* do 1.10.–

Companion, ETCHING, *one before any letters, very fine*

78 Two—DITTO, with the aquatint, *fine* –12.–

79 Four—Invention, Design, Composition, and Colouring, PROOFS, *fine* do –18–

80 Two—Cleone and Cordelia, PROOFS, *one before any letters, very fine* do –18–

81 Two—Ditto Twiner –13–

82 Two—Virgil and Homer, PROOFS, *before the letters, very fine* — –19– Molt

83 Two—Eurydice and Sylvia, PROOFS, *one before the letters* — –14–

84 Four—The Seasons, PROOFS, VERY FINE — — — –16–

85 Two—Emma Corbett, and Griselda, PROOFS; *the latter without any letters extremely beautiful.—From Pictures in the Collection of Mr. Woodhouse* Molt –15–

86 Two—Ditto, *fine* –11.–

87 Two—The birth and tomb of Shakspear, PROOFS, *very fine* 1.–.– Molt

88 Two—Faith and Religion, PROOFS, *very fine* Waldren –17–

Cardover 103.1.–

LOT

89 Two—The Shepherdeſs of the Alps, and Griſelda, PROOFS, *before any letters, extra fine and rare*

90 Two—DITTO, *very fine*

91 Two— PROOFS, *before the letters very fine*

92 Two—The Mother of the Gracchi, and Telemachus in the Iſland of Calypſo, PROOFS, *beautiful*

93 Two—Zeuxis and Telemachus, *etchings rare*

94 Two—DITTO, PROOFS, *very fine*

95 Two—Nymphs bathing, and companion, *proofs, extra fine*

96 Two—Rhodope in love with Eſop, and companion, PROOFS, in brown, *very fine*

97 Two—Ditto, ditto

98 Two—Paulus Emilius, and Cleopatra and Meleager, PROOFS, *rare*

99 Two—VENUS ATTIRED BY THE GRACES, AND THE JUDGEMENT OF PARIS, PROOFS, EXTRA FINE AND RARE

100 One—Coriolanus and Delia weeping over a wounded Stag, *proofs, very fine, one before any letters*

101 Two—*Proof and etching, very fine*

LE BRUN.

102 Two—St. John, after C. Le Brun
Innocence under the protection of Juſtice, after Madame Le Brun, PROOFS, *both fine*

LAURENSON.

103 Two—Bachus and Venus adorning the buſt of Priapus, *a Ticket for the Anacreontic Society, one* A PROOF, *before the letters, very rare*

£ s d

MISS LISTER, AND W. LOCK. B^t over 125.10.

LOT

104 One—The Flight into Egypt, A CURIOUS PROOF; *the ground unfinished, extra rare* Malt — 14 —

105 One—Ditto, *a finished* PROOF, *before the publication* do — 13 —

106 Two—The Market of Love, after Mr. Lock, PROOF, AND ETCHING, *very beautiful* 1. 5 — C

107 One—A dance, Neapolitan, after Lock, PROOF — 12 — C

CLAUDE LORRAINE.

108 Two—The Morning, by Canot; and the Evening, by Bartolozzi and Mason, *very fine* 1. 10 — C

109 One—Æneas landing in Italy, by Mason; the figures, by Bartolozzi, *fine* Malt — 16 —

J. P. DE LOUTHERBOURG.

110 One—The inside of the Royal-Exchange, A MOST BEAUTIFUL ETCHING, VERY RARE Dr Gray 1 — 4 —

111 Two—Tom Jones, PROOF AND ETCHING, VERY FINE 1. 9 — Smith

112 Two—The Shepherdess of the Alps, and companion, ETCHINGS, VERY FINE AND RARE 2. 7 — do

113 Two—DITTO, PROOFS, BEAUTIFUL Smith — 1. 12 —

114 Two—THE SNUFF-BOX, AND DEAD ASS, PROOFS, BEFORE ANY LETTERS, VERY RARE Malt 1 — 2 —

115 Two—Ditto, *with the letters, very fine* do — — — 17 —

116 Two—The Tempest, and Perdita, PROOFS, *before any letters* 1. 2 —

117 Seven—Different subjects, from Bell's Edition of Shakspear; five PROOFS, BEFORE THE LETTERS, *very fine* 2. 10 — do

118 Five—Ditto, Bell's Theatre, from various Masters, PROOFS, *before the letters* do 1. 16 —

119 Four—Ditto, PROOFS, AND ETCHINGS, *extra rare* do 1. 1 —

120 Four—Ditto, PROOFS Passed — — — — 8. 6

121 One—Signora Bastardelli — — — —

Car^d over 146. 8. 6

B. LUTI.

146..8..6 Brought over

-15- 122 Two—Narcissus, and Hippomanes and Atalanta, PROOFS, *very rare and fine*

-9- 123 Five—A Holy Family, Angelica and Medora, and Mercury teaching Cupid to Read

MADAN, DUCHESS OF MONTROSE, MARTIN, C. MARRATTI, MIDDLETON, MORTIMER, AND NIXON.

-10- 124 Two—Ophelia, after Madan, PROOFS Mould

-13- 125 One—The Exalted Soul, after her Grace the Duchess of Montrose, PROOF, *before the letters* Do

1..2.. 126 Two—The Death of Lady Jane Grey, and the Death of Eleanora, after Martin, PROOFS, *before the letters* Do

12- 127 One—Imogen's Chamber, after Ditto, PROOF, *very fine*

-12- 128 One—Lady Macduff, after Ditto, PROOF, *before any letters and marginal lines, very rare* Mould

1..1.. 129 One—Ditto, after Ditto, PROOF, *very fine* Do

-11- 130 One—Flight into Egypt, *after C. Marratti*, PROOF, *before the letters, very rare*

-13- 131 One—Ditto, after Ditto, PROOF, *very fine*

-11- 132 ~~Two~~ One—A Landscape with Figures, by Lady Middleton, A MOST BEAUTIFUL ETCHING; and a Holy Family, after C. Marratti, *fine* Do

1..1..133 Two—The Death of Sir P. Sidney, *after Mortimer*, PROOFS; *one before any letters*

1..1..134 Two—Venus and Adonis, *after Ditto*, ETCHING, AND PROOF, *before the letters, very fine, and extra rare* Do

1..1..135 One—A Toxophilite Ticket, after Martin, PROOF Do

-8- 136 Two—Ophelia, from Nixon, *proof, one before the publication* Do

-14- 137 One—An Allegorical Subject, by Martin, PROOF, *before any letters* Do

-10.6 138 Two—PROOFS, AND LETTERS, by Mortimer.—*Engraved for Miss Burney's Novel of Evelina* Do

153..13.. Carried over

JOHN OPIE, R.A. Brown 158..13..

LOT

139 The Freeing of Amoret, AN ETCHING Mold —8—

140 One—Ditto, PROOF, *before the letters, very fine* 1..9..

141 Two—Henry and Emma, and Musidora, PROOFS, *before any letters, extremely fine* do 1..10..

142 Two—Henry and Emma, and Damon and Musidora, ETCHINGS, *extra rare* do 1..13..

£ 163..13..

END OF THE FOURTEENTH DAY'S SALE.

Fifteenth Day's Sale.

BARTOLOZZI's WORKS.

G. AND N. POUSSIN, AND PANINI.

1 FIVE—The Death of Eudamidas, and four others, after Panini

One—An etching, after G. Pouſſin, *fine*

One—A Holy Family, an etching, *very rare, before the name of the artiſts*

One—Ditto, ditto, *with the names, rare*

One—Ditto, *finiſhed proof, fine*

PETER S.

Two—The Angelic Child, *remarkably ſcarce,*

The companion, after Violet, *proofs, very fine*

Two—Angels and Cherubims, after Viera, PROOFS, BEFORE ANY LETTERS, VERY FINE

Two—Same ſubject, *with the letters,* FITTO

15th Day. BARTOLOZZI'S WORKS. Brown 6..10..6

LOT

7 One—The Spirit of a Child aſcending into Heaven, AN ETCHING, *very rare* Mold 1.0.

8 One—Ditto, A PROOF, WITH A CURIOUS INSCRIPTION AFTER THE ENGRAVER'S NAME, PRESQUE UNIQUE 1.15.

9 One—Ditto, with the arms, *very fine* Harvey 1.12.

0 One—The Apotheoſis of a Lady, PROOF, *very fine* 10.6

11 One—The Reſurrection of a Pious Family, WITH THE CREST, *very fine, and extra rare* Mold 3.3.

12 One—The ſame, A PROOF, alſo fine Vivares 2.2.

13 One—The Death-Bed of the Juſt, *an etching* 14.

14 One—Ditto, Ditto, PROOF 15.

PATEL.

15 Two—Venus attired by the Graces Mold 1.15

The Ruſtic Traveller, *the landſcape engraved by Vivares, the figures by Bartolozzi*, PROOFS, VERY FINE

16 Cottagers at the bottom of Mount Veſuvius, PROOF, *before the letters, very fine* Waldron 1.5.

RAMBERG.

17 Two—Faith, Hope, and Charity, PROOFS, *before the letters* 18. Mold

18 Two—Alphonſo and Aciloe, and the death of Cora, PROOFS, *from Miſs Williams's Peru* 6. do

19 Two—From the Sorrows of Werter, PROOFS 5.

20 Two—From the Vicar of Wakefield, PROOFS, *before the letters* 6. do

21 Two—Ditto, Ditto Smith 5.

22 One—The ſtrawberry-baſket Waldron 10.

~~23 Two—Hiſtorical~~

24 Two—Ditto by Lanſeer and Bartolozzi, ETCHINGS, *rare* Molton 6.

25 Nine—PROOFS, with variations, *engraved for Mr. Etruſt very rare* Molton 3.3.

Carried over 27.4.

RAPHAEL, REBECCA, AND REINAGLE.

LOT

26 One—The Lady of the Fish, after Raphael, an ETCHING, VERY FINE AND RARE

27 One—Ditto, PROOF, BEFORE THE LETTERS, UNCOMMONLY BRILLIANT

28 One—DITTO, *with the letters before the alteration*

29 Two—The Madona della Sedia, after ditto, PROOFS, *with and without the arms, one very rare*

30 One—An emblematical subject of four figures, *after Rebecca*, PROOF, *very rare, Ticket for Cox's Museum Lottery*

*30 Cupid inspiring the Plants with Love, *after Reinagle, the Landscape by Lanseer, and the figures by Bartolozzi*, PROOFS, ONE BEFORE THE ARTISTS NAMES, *engraved for Dr. Thornton's Botanical History*

SIR JOSHUA REYNOLDS.

31 Two—Girl and Kitten, and Lesbia, PROOFS, *very fine*

32 Two—Venus chiding Cupid, PROOFS, *brown and rea*

33 Two—The Cottagers, PROOFS, *in black, before the letters, rare*

34 One—Ditto, PROOF, *in brown, with the letters*

35 One—Thais, PROOF, *in black, before the letters, scarce*

36 One—Ditto, DITTO, *brown, brilliant*

RIGAUD.

37 One—Sampson and Delilah, AN ETCHING, *extra rare*

38 One—Ditto, PROOF, *before the letters, extremely fine*

39 Two—Lovelace in prison, and the death of Lindamore, *etching*

40 Two—Ditto, PROOFS, *without the letters*

41 Two—Ditto, PROOFS, *with the letters*

42 Two—The Empress Matilda and Jane of Flanders, FINE PROOFS

43 Three—Vortigern and Rowena, and Edward the Black Prince, presenting his prisoner, the King of France, to his father, FINE PROOFS

A. DEL SARTO.

LOT

44 One—A holy Family, *before the letters*, AN ETCHING, RARE 1.18.

45 One—Ditto, *before any letters, extremely rare* Smith 3.3.

46 One—Ditto, *ditto, with the letters, very fine* Do -13.

LADY SPENCER.

47 One—Cupid and Psyche, *engraved for a description of Marchant's gems* Baker 1.9.

48 One—Comfort, *a beautiful etching, rare* Do 1.1.

STOTHARD.

49 Three—Allegorical subjects, one the Graces presenting the Cestus to Diana, *engraved on the occasion of M. D'Aguilar's marriage*, ETCHING AND PROOF, *with variations, rare* Mob 3.3.

50 Two—One Ditto, with the letters, and the Royal Cumberland Freemason's School Ticket 1.14.6

51 Two—The origin of design, *engraved for Mr. Jeffries' card* — 1.

52 One—St. Cecilia, attended by Angels, ETCHINGS, AND PROOFS, with variations, *extremely curious, for Dr. Arnold's concert* Waldron 3.

53 Four—Different subjects, *engraved for Good's prayer-book, proofs* Do 1.18.

54 Fourteen—From Milton's Paradise Lost, PROOFS, *some without the artists' names, extremely fine* 5.15.6

TOMKINS.

55 Four—Two subjects from the Fool of Quality, PROOFS, *with and without the letters* Mob -10.

TRESHAM.

56 Two—La Gara Fra L'Amore e la Musica, PROOF AND ETCHING, *rare* Baker 1.2.

57 Six—From Shakespeare, PROOFS, AND ETCHINGS - 2.10

Carried over 86.12.

LOT

58 Three—An allegorical subject, in which is introduced a medallion of his Majesty, ETCHING AND PROOF, *rare, engraved for Mr. Bowyer's History of England*

VIERA AND VIOLET.

59 Two—The death of Dido and Apollo, *after Viera*, PROOF, *before any letters, engraved for Dulau's edition of Virgil*

60 Two—Fancy heads, PROOFS

WEST.

61 Three—Britannia under the auspices of George III. offering encouragement to the Arts, ETCHING, PROOF, AND LETTERS, *very fine and curious.—Engraved for Mr. Barnard's Catalogue of Drawings*

62 Two—AN INDIAN FAMILY, AND JONAH, PROOFS, EX. RARE.—*For a Frontispiece to an Oratorio, composed by Felsted*

63 Three—The Origin of Design, PROOFS, *all with variations.—Engraved for Mr. Sandby's Card*

64 One—AGRICULTURE—A MOST BEAUTIFUL ETCHING, FROM A PICTURE AT WINDSOR-LODGE

65 One—GENIUS RAISING THE FINE ARTS, ITS COMPANION, DITTO

66 One—St. Paul at the island of Melita, *proof, before the alteration of the head of St. Paul, and the small figures near the ship, extremely rare*

67 One—Ditto, PROOF, *very fine*

WESTALL.

68 Two—The departure of Mary Queen of Scots, and companion, PROOFS

69 One—Joan D'Arc, PROOF, BEFORE ANY LETTERS, VERY FINE

WEBBER.

LOT

70 One—The death of Captain Cook, ETCHING, *extra fine and rare* 3. 3 —

71 One—Ditto, PROOF, *before the alteration, extra rare* 3. 3 —

72 One—Ditto, *after the alteration, very fine* — — 2. 3 —

73 Two—Ditto, *small plate*, PROOF AND ETCHING — — 1. 16 —

74 Two—The Dance, and Indians fitting round a fire.—*From Cook's Voyages*, BEFORE THE NUMBERS, EXTREMELY FINE AND SCARCE 7. 17. 6

75 One—A woman bringing a present, *from Ditto*, ETCHING PRESQUE UNIQUE 3. 5 —

76 One—DITTO, PROOF, ON LARGE PAPER, *extra fine and rare* 3. 3 —

77 One—A Head, *after Hodges, Ditto, from Ditto, very fine* — 15 —

WHEATLEY.

78 Two—The Goldfinch and Lauretta, PROOFS — — 11 —

79 Two—Summer and Winter, MOST BEAUTIFUL PROOFS, *before the Artists names* — — 10 —

80 Four—The Seasons, PROOFS — — 2. 2 —

81 ~~Two~~ Four—The Raree-Show, and the Fairing, PROOFS, *in black and brown* — — 14 —

82 Two—The Water-Cress Girl, PROOFS, *before the letters* — 6 —

83 One—The Return from Shooting, AN ETCHING, *extra fine and rare* 3. 5 —

84 One—Ditto, PROOF, *very fine* — — — — 14 —

ZOCCHI, ZUCCHI, AND ZUCCARELLI.

85 Twelve—The Months, *from Zocchi, very fine* — — — 12 —

86 One—An allegorical subject, after Zucchi.—*A Student conducted to Minerva, who points to Italy as the Country from whence all elegance in the Arts is derived.*—PROOF, *before any letters. Frontispiece to Adam's Architecture* 2. 2 —

Carried over 149. 15 —

LOT

87 One—Ditto, *with the letters, with a variation in the trumpet, and in the figure above the ram's head*

88 One—THE DEPARTURE OF ABRAHAM AND LOT, FROM ZUCCARELLI: A MOST BEAUTIFUL PROOF, BEFORE ANY LETTERS, *very rare*

89 Two—The Italian Ball and Wedding, ETCHINGS, *very fine*

90 One—DITTO, THE BALL, *before the alterations in the heads of the female figures*, PROOF, *extra rare*

91 Two—Ditto, PROOFS, VERY BEAUTIFUL

92 Two—The Storm, and companion, after Ditto, PROOFS *Landscape by Byrne; and Figures by Bartolozzi*

ENGLISH PORTRAITS.

KINGS, PRINCES, PEERS, &c.

93 Two—Henricus VI. and Archbishop Chychele, *rare*

94 Two—Henry VIII. and Edward VI. PROOFS; *one before the names of the Artists*

95 Two—Henry and Charles Brandon, Dukes of Suffolk, *proofs, before the corners, very curious*

96 One—Ditto, in one plate, PROOFS

97 One—GEORGE, Prince of Wales, PROOF, *very fine*

98 One—Wm Henry, Duke of Clarence, PROOF, AND ETCHING, *curious*

99 One—THE DEATH OF EARL CHATHAM, IN WHICH ARE INTRODUCED THE PORTRAITS OF MOST OF THE NOBILITY, *proof*, ON INDIA PAPEE, VERY FINE

100 One—DITTO, THE ETCHING, EXTRA FINE AND RARE

101 One—CLINTON, DUKE OF NEWCASTLE, PROOF

102 One—CLIVE, LORD CLIVE, PROOF

103 One—CORNWALLIS, MARQUIS CORNWALLIS, *large plate*, PROOF, *before any letters*

One—DITTO, after Hamilton, and SIR H. CLINTON, PROOFS, *scarce*

Carried over

15th Day. EARTOLOZZI'S WORKS.

LOT		
	Br over	198.10.6
104	One—DUNNING, LORD ASHBURTON, ETCHING, *extremely fine, and rare* Mole	4.4.–
105	One—DITTO, PROOF, BEFORE THE PLATE WAS ALTERED, PRESQUE UNIQUE different face do	5.–
106	One—DITTO, PROOF, *without any letters, extra fine*	2.12.6
107	Three—DITTO, OVALS, ETCHING, AND PROOFS, WITH VARIATIONS, *very fine*	–19–
108	Two—EGERTON, BISHOP OF DURHAM, PROOFS, *with and without the arms, very beautiful* Mole	1.–
109	One—ELLIOTT, LORD HEATHFIELD, ETCHING do	1.–
110	One—DITTO, PROOF, *very fine*	–14–
111	One—FANE, LORD BURGHERSH do	–10–
112	Three—The Portrait of a Nobleman, *rare* do FITZGIBBON, LORD FITZGIBBON, PROOFS, *one before the letters*	–17
113	Two—Mr. Irv[illegible]aud Dr. Kipp[illegible] PROOFS, *before any letters, very scarce*	2.18.6
114	Three—Lunardi, Mrs. Sage, and Mr. Biggin, *after Rigaud*, PROOF, AND ETCHING; *and one after Cosway*, PROOFS Mulligan	1.2.–
115	Three—Maggi, Malone, PROOFS, and Martinelli; ONE VERY CURIOUS, *with the letters* Mole	1.–
116	One—MURRAY, EARL MANSFIELD, ETCHING, UNIQUE	3.13.6 do
117	One—DITTO, PROOF, *very fine*	1.2
118	Three—PETTY, MARQUIS OF LANSDOWN, ETCHING, AND PROOFS, WITH CURIOUS VARIATIONS do	1.11.6
119	Two—PITT, RIGHT HON. WM, PROOFS, VERY FINE	2.10.–
120	One—PRATT, EARL CAMDEN, PROOF, *before any letters, very fine* do	2.2.–
121	Three—The bust of Pope, Rudiman, and Sancho, PROOFS, BEFORE THE LETTERS	2.–.6
122	Three—Philidor, PROOF AND LETTERS; and Dr. Woide, A PROOF, *very rare* Mole	2.2
123	ROBINSON, LORD GRANTHAM, and his Brothers, PROOFS, *with and without the letters; and Companion to Ditto*, PROOF, *extra rare* do	1.4.–
	Car over	238.10.–

236.10.. LOT Bowen

2.3 – 124 Two—SPENCER, DUKE AND DUCHESS OF MARLBOROUGH PRIVATE PLATE, AN ETCHING, VERY RARE Smith Jun
DITTO, PROOF, *before any letters, beautiful*

1.2 – 125 One—SPENCER, EARL SPENCER. *very fine, and rare* Mott

5.12.6 126 Two—STUART, VISCOUNT AND VISCOUNTESS MOUNT-STUART, PROOFS, *before any letters, private plate, very fine, and rare* Baker

3.10 – 127 One—THURLOW, LORD THURLOW, ETCHING, *extra fine*

3.7 – 128 One—DITTO, PROOF, *before the arms, very rare*

2.12.6 129 DITTO, DITTO, *with the arms, very fine*

2.10 – 130 One—WEDDERBURN, LORD LOUGHBOROUGH, ETCHING, *extra fine*

1.18 – 131 One—DITTO, PROOF, *before the arms, and before the alteration*

1.8 – 132 One—DITTO, *with the arms, but before the alteration*
N. B. The three preceding are exceeding rare.

1.8 – 133 One—DITTO, *with the alteration, and with the name of Northcote*

– 14 – 134 Sir W. WYNNE, PROOF, *before any letters, very fine, and rare*

ARMY, NAVY, AND PRIVATE PERSONS.

135 Two—Alderman Beckford, and Colonel Cox, one A PROOF, *before the letters*

6 1 – – 136 Two—Captains Cooke and King, PROOFS, *rare* Mott

– 14 – 137 Two—Master Jeffery, Omai, and Peter the Wild Boy, PROOFS, AND LETTERS, *very scarce* do

1.5 – 138 Three—Lieutenant Riddell, PROOF, *before the letters*; and —— Rogers, of Liverpool, PROOF, AND ETCHING, *extremely rare, private plates* do (a medallion)

1.. – 139 Two—One, a feast, in which is introduced the portrait of Sir Tho. Robinson, and one of Colonel Stanley, PROOFS, *very rare* do

3 – – 140 Sir George Saville's Monument, AN ETCHING, *very rare, perhaps unique* do

1.3 – 141 One—DITTO, PROOF, *before the letters were filled in*

– 13 – 142 Three—Sir Cloudesley Shovel, Hawke, and ——, PROOFS, *before the letters, fine* do

– 12 – 143 Hon. ~~Walter~~ Stanhope, PROOFS, *with and without the letters* Leicester

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LOT

144 Two—Theobald Wolfe, PROOFS, *with and without the letters, rare* Mell 1.10.

145 Hon. P. Yorke, PROOF, AND ETCHING, *rare* Smith Jun 19-

146 Two—Cherubs Heads, *a monument erected to the memory of Mr. Woodmason's children, very fine* Waldron 1.9.

AUTHORS.

147 Three—Addison, Milton, and Watts, PROOFS, *two, before any letters* Molt 1.-

148 Two—Capel, a bust, PROOF, AND LETTERS, *very rare* do 1--

149 Three—Earl Chesterfield, PROOF, AND LETTERS, *very fine, and rare* do -19-

150 Three—Cicero, Cowper, and Edmondson, *very scarce* Smith Jun 1.5-

151 Two—Evelyn, PROOF, AND LETTERS, *uncommonly fine* 2.-

152 Two—Leonard Euler, PROOFS, *one before the name, private plate* Molt 1.11.6

153 Two—Captains Grose and Harris, PROOFS, *very rare* do 1.11.6.

154 Two—Hollis and Whitlock, PROOFS, *extremely rare, engraved for Hollis's Memoirs* 6.6-

155 Three—The Bust of Homer, *small plate, and before the background was added in the large one, scarce, engraved for Mr. Townley, private plate* 2.15-6

156 Three—Dr. Johnson, PROOF, *before any letters;* and Joannes Secundus, PROOF, *before the head was engraved on the medal, scarce.* Molt 3.13.6

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2 Two—A Lecture on Gadding, *in which the Portrait of Mr. Banniſter is introduced*, PROOF, *before any letters*; and Dr. Burney, PROOF, *very fine* do

3 Four—Two Dr. Fothergill, PROOFS, *in ed and brown*; Foote's Funeral Ticket, ETCHING, AND LETTERS, *very rare*

4 Three — Giardini, Girri, and Handel; ONE A CURIOUS PROOF do

5 One—The Statue of Handel, *from Roubilliac*, PROOF, *before the letters* Waldron

6 Three—One, Haydn, PROOF, *before the letters*; and two, Henderſon, PROOFS, *with variations* Mc Kenzie

7 One — Kemble in the character of Richard, AN ETCHING, *before the plate was cleaned at the bottom*, VERY CURIOUS Mol

8 One—DITTO, PROOF, *very fine* Mc Kenzie

9 Two—Dr. Maty and Dr. Leak, PROOFS, *before any letters, private plate* Molt

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£ s d

LOT

10 Three—A Sunday Evening's Concert, *in which are introduced the Portraits of Pacchierotti, and several well-known Characters,* PROOF; and two of Veſtris, PROOFS AND LETTERS, WITH AND WITHOUT THE AQUATINT — Blover — 9 3 —

11 Four—Two, Violet, PROOFS, *with variations*; Dr. Willis, A PROOF, and Woollett, *an etching, before any letters, extra rare* — 2 7 6

1 3 — Molt

FOREIGNERS.

12 Three—Portrait of the King of France, and the Dauphin and Madame Elizabeth, PROOF AND ETCHING — 16 —

13 One—Frederick, King of Pruſſia, PROOF, *before any letters, very fine* — 14 —

14 Two — Henry Lubomirſki, PROOFS, *with variations, very beautiful* — 1 9 6

15 One—General Acton, PROOF, *without the letters,* VERY FINE — 4 — — Molt

16 Five—M. D'Ageno, Cardinal Bembo, Baron Goertz, &c. PROOFS, *before the letters, very rare, private plates* — 3 18 — Waldron

17 One—Martin V. Juchen, ETCHING, VERY FINE AND RARE — 5 5 — Molt

18 One—Ditto, *fine* — — — — — — — — 1 10 — 6

19 One—Count De Luſi and Pinelli, RARE — Waldron — 3 3 —

20 One—Aloyſius Piſani, PROOF, *very fine* — 1 8 —

21 One—Ditto, *with the letters cut-lined* — Smith — 14 — —

22 Three—And: Quirino, and Cardinal Richlieu, PROOFS, *with variations* — — — — — — — — — — — — 1 8 —

23 Two—Van. Noort, ETCHING AND PROOF, *before any letters, extra rare* — 1 — — Molt

24 One—The Apotheoſis of Louis XVI. *proof* — Smith Jun 1 6

25 One—The Aſſaſſination of BUONAPARTE, with the Portrait of CHERACHI, the Sculptor — 1 — — Molt

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26 One—CHALOTTE, QUEEN OF GREAT-BRITAIN, ETCHING, VERY FINE

27 One DITTO, PROOF, WITHOUT THE LETTERS, BEAUTIFUL

27 One—The Princeſs Charlotte of Wales, PROOF

28 One—The Royal Children, PROOF, *very fine*

29 Two—Princeſs Mary, and Princeſs Sophia of Glouceſter, PROOFS, BEFORE ANY LETTERS, *beautiful*

30 Two—Mary, Queen of Scots, *proof and etching, rare*

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33 Two—Maria Chriſtine, *proofs, with and without the arms, very fine*

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35 Two—Lady Bath, and Lady D. Beauclerc, *proofs, before any letters*

36 Three—The Counteſs of Bulkeley, ETCHING AND PROOFS, *with variations*

37 Two—Lady Cathcart, PROOFS; *one before the border, extremely rare*

38 Two—Counteſs Cowper, ETCHING AND PROOF, *before any letters, very rare*

39 One—Counteſs Derby, PROOF, EXTREMELY RARE

40 One—THE DUCHESS OF DEVONSHIRE, AN ETCHING, BEFORE THE PLATE WAS CUT, EXTREMELY BEAUTIFUL AND RARE

41 One—DITTO, PROOF, *very fine*

42 Five—Ditto, *after Nixon*, PROOF; *one before any letters*; *one after* Downman, DITTO; and two of Lady Duncannon, *with variations, very rare*

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LOT		
43	Three — Lady Duncannon, PROOF AND ETCHING; and an Infant, *very fine*	1 . 2 . —
44	Two—Lady E. Foster, ETCHING AND PROOF, *before any letters, extra rare* Mollene	— 19 . —
45	Four—Gertrude, Marchioness of Halifax, *one the long plate, extremely rare; two proofs, Ditto, with and without the letters; and a monumental figure embracing an urn,* PROOF, BEFORE ANY LETTERS, EXTREMELY BEAUTIFUL do	3 . 5 . —
46	One—Countess Harrington, *after Hone,* PROOF, *before any letters,* VERY FINE	— 18 . —
47	Four—The Duchess of Kingston, and companion, PROOFS; and Countess Lanesborough, PROOFS, *with variations* do	1 . 5 . —
48	One—Countess Lanesborough's apotheosis, PROOF, *very fine*	— 19 — Harris
49	Four—The Duchess of Nivernois, PROOFS, *with curious variations,* RARE Mold	1 . 18 . —
50	One—The Duchess of Rutland, PROOF, *very rare*	1 . 1 . —
51	Two—Lady Smyth and Family, ETCHING AND PROOF, BEFORE ANY LETTERS, *extra rare*	1 . 14 . —
52	Two—Dowager Lady Spencer, PROOFS, ONE BEFORE ANY LETTERS, *extra rare* Mold	1 . 5 . —
53	Two—Countess Spencer, and Miss Bingham, PROOFS, BEFORE ANY LETTERS, VERY BEAUTIEUL AND RARE Waldron	1 . 1 . —
54	Two—DITTO, *before the address,* EQUALLY BEAUTIFUL	— 15 —
55	One—The Countess of Westmoreland, PROOF, BEFORE ANY LETTERS, EXTRA FINE, PRIVATE PLATE do	1 . 1 . —
56	Two—Mrs. Abington, PROOFS, *one before any letters, extremely fine* Mold	— 17 . —
57	Three—Two, Sig^a Allegranti, PROOFS; and Mrs. Baldwin, *in the Dress of a Turkish Lady*	— 19 —
58	Three—Two, Mrs. Bellamy, PROOFS, *one before any letters;* and Mrs. Cas. Borghi, PROOF do	1 . — . —
59	Three—Miss Brunton, PROOFS, *with variations, with and without the line round the oval, and without the feathers, and ditto with the feathers* do	1 . 2 . —

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LOT

90..9..6 Bvoore

2..15..60 Two—Mrs. Chambers, PROOF, *private plate*; and Mrs. Billington, PROOF, *fine* Waldron

—..14..61 One—Miſs Cipriani, *private plate, extra rare* — Mollerio.

—..19..62 Two—Mrs. Coſway, and Madame Crumpholtz, *fine and rare*

1..1..63 One—Mrs. Crouch, *the celebrated Actreſs. Moſt beautiful* PROOF, *before any letters,* RARE, *the plate being deſtroyed*

1..7..64 Five—Miſs Eyre, Mrs. Gibſon, *with variations*; and Miſs Gunning, PROOF, *without the letters, extra rare* Molt

—..14..65 Two—Miſs Gwatkin, PROOFS, *with and without the letters, very fine*

—..10..66 Three—Mrs. Hardinge, *in the character of Miranda,* PROOF, *with three variations,* EXTRA FINE AND RARE Molt

2..2..67 Two—Ditto, THE FAIR MORALIST, ETCHING AND PROOFS, *with variations, very fine* Do

—..12..68 Two—A. Kauffman, PROOF, *very fine*; and Miſs Macklin, DITTO Do

5—..62 Five—Portraits engraved for Harding's Shakeſpear, PROOFS, BEFORE ANY LETTERS, EXTREMELY RARE, *viz.* Do

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Jane Shore, two plates,
And the Earl of Eſſex.

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No. 4, Marcus Junius Brutus } 5.15 - Harry

75 Two—No. 5, Marcus Junius Brutus *cum caduceo* 2.17.6 C
No. 6, Lepidus *cum lituo* 4.14.6 C

76 Two—No. 7, Augusti caput, *cum corona radiata*
No. 8, Augusti Pontificis maximi insign. &c.

77 Two—No. 9, Marcelli Octaviæ filii, Augusti nepotis caput, opus elegantissimum
No. 10, Liviæ protome cum capite laureato et velato pectore; simul Tiberii pueri prope adstantis caput arboris ignotæ foliis redimitum } 3 - - C

78 Two—No. 11, Tiberii caput juvenile
No. 12, Germanici togati protome cum capite laureato facie plena, &c. 3.3 - C

Car over 134.2.

LOT

79 Two—No. 13, Agrippinæ majoris uxoris Germanici & Caligulæ matris caput laureatum ſub effigie Dianæ
No. 14, Ejuſdem Agrippinæ ſub effigie Cereris

80 Two—No. 15, Galbæ caput laureatum
No. 16, Ejuſdem Galbæ caput

81 Two—No. 17, Nervæ togati protome, cum capite laureato plena facie, opere pulcherrimo
No. 18, Ejuſdem Nervæ caput

82 Two—No. 19, Marcianæ, Trajani ſororis, caput
No. 20, Sabinæ, Hadriani uxoris, caput

83 Two—No. 21, Antinoi caput, cum pectore velato
No. 22, Carracalla togati protome facie plena

84 Two—No. 23, Carracallæ caput laureatum
No. 24, Juliæ Domnæ, Severi uxoris, caput

85 Two—No. 25, Laocoontes caput
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86 Three—No. 27, Minervæ Alcidæ caput galeatum, operis egregii, edit. var.

87 Two—No. 28, Phocionis caput
No. 29, Jovis & Junonis capita jugata

88 Three—No. 30, Veneris caput
No. 31, Bacchæ caput, var.

89 Two—No. 32, Hercules Bibax, ſtans.
No. 33, Bacchus, ſtans.

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No. 35, Athleta, ſtans, qui dextra manu ſtrigelem, &c.

91 Two—No. 36, Mercurius, ſtans.
No. 37, Mars, ſtans, armatus

92 Two—No. 38, Miles de rupe deſcendens, eximii ſculptoris Græci opus
No. 39, Diomedes Palladio potitus cum Ulyſſe altercatione contendit

LOT

93 Two—No. 40, Dei Marini natantes
No. 41, Miles vulneratus a militibus duobus ſuſtentatur

94 Two—No. 42, Miles militi vulnerato opitulatu
No. 43, Mulier ſtolata cum virgine

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No. 9, Ignotum caput

106 Two—No. 11, Meduſa
No. 18, Hercules & Iole

107 Two—No. 19, L. Junius Brutus
No. 20, Annibal

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No. 25, Druſus Tiberii filius

109 Two—No. 31, Caput ignotum, Antonini forſan junioris
No. 36, Equi

110 Two—No. 38, Mercurii templum
No. 40, Coronis

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3..13..6 112 Three—No. 46, Omphale incedens
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